

The NEW YORK  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

NOVEMBER 5, 1919

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

# HARRY VON TILZER'S

RUNAWAY YEAR. THE SAME OLD LUCKY HOUSE FOR ACTORS  
NOTHING BUT HITS

BETTER THAN "I WANT A DOLL." A CINCH HIT

Lyric By Andrew B. Sterling

Music By Harry Von Tilzer

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LOTS OF EXTRA CHORUSES

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GOT'EN NO TIME  
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Another  
Missouri Waltz

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**WHEN MARIUTCH MAKES DA SHIMMIE  
SHE WAB**

The Best Italian Song in Years By Sterling & Von Tilzer

Still Going Big  
**SOMEBODY'S WAITING FOR  
SOMEONE**

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**SURE AND IT'S ME THAT  
KNOWS**

This is Some Real Irish Song

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# The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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## CHURCH TO HAVE ACTORS STEP INTO PULPIT

### WILL READ THE SCRIPTURES

Believing that actors who have gained renown as Shakespearian interpreters would be equally successful in the pulpit as interpreters of the Bible, the directors of the St. George Episcopal Church, at the corner of East Sixteenth Street and Stuyvesant Square, have formulated plans whereby members of the theatrical profession will be enlisted to step into the pulpit at the regular Sunday services of the parish.

The church, according to a representative of the St. George Corporation, has long entertained the idea of having members of the legitimate stage take part in the services. But, it was not until last Sunday that definite steps were decided upon, following the service at which David Bispham as an experiment, was asked to read from the scriptures. Such a decided impression was made upon the congregation that plans were at once set in order to secure the services of other members of the theatrical profession for future services.

The inability of the regular clergy to appreciate and interpret in a proper and telling manner, the wealth of dramatic incidents contained, in both the old and new testaments, gave rise to the idea of enlisting the aid of those who are thoroughly familiar with dramatic incident. And it is because of the close relation of the Shakespearian drama, which correspondents with the Bible in that it is the highest and most spiritual form of expression on the stage, that the church's directors have set upon having former Hamlets in the pulpit as interpreters of the scripture.

Asked early this week if any members of the profession had yet been selected to enter upon this work, the representative of the church corporation replied they had not, but that such men as Forbes-Robertson, E. H. Sothern and Robert Mantell, were being considered among others, because it was thought that their reading of the scriptural passages, would aid greatly in bringing the effect intended home to the members of the congregation.

### "FAIR HELEN" CLOSES

Richard Ordynski's version of Fair Helen, following three weeks of stormy running, closed in Boston at the Shubert Majestic Saturday night. The play, which was a revised edition of the old Offenbach operetta *La Belle Helene*, presented here some thirty years ago, owes its failure it is said, to "get over," to its poorly written book and staging. Appearing in the principal roles were Marcia van Dresser and George S. Trimble. The book is to be entirely re-written, it is said, after which another attempt will be made to put it over.

### "NUNKIE" IS WEAK

ATLANTIC CITY, N. J., Oct. 31.—Theatricalism and vacuity of line marked the opening last night at the Apollo Theatre, of *Nunkie*, a new comedy by Jack Hazzard, and presented by Alfred E. Aarons. The play is untrue in psychology and puts forth the brand of humor that is manufactured with a purpose. It was labored and calculated, but, worst of all, this labor and calculation was evident to the audience. Through the three acts, one felt the struggle the author was having in trying to put an idea before across.

That idea was never clear at any moment in the play, save, perhaps, in the last act, which was set in the studio of *Nunkie*. Here, for a brief, fascinating instant, the theme of the play made itself felt, but served only to emphasise the groping of the two acts which had preceded. For the most part, the characters of the fable are vapid men and women, impossibly given to rushing on and off stage upon the veriest pretext.

The real story of the piece lies in the tragedy of the drinking, ambitionless old artist, whose fire of genius has been quenched with the water of unrequited love, whose wine of life has been staled by the bitterness of his memories, and not in the silly scruples of a very young painter who refuses to marry a girl who is rich.

Briefly, the story is of an old artist who finds again the daughter of the woman whose parents forced her to wed a rich man in preference to him. Because of the young painter's scruples in marrying money, old *Nunkie* ruins his own masterpiece that the young Quixote may win the Academy prize. Thanks to this nefarious piece of business, he does, and, of course, marries the girl, who, strangely enough, still has all the pots of money she started out with. At the end, one is moved to murmur querulously, "qu'importe?"

Forrest Robinson has the lead, supported by a rather mediocre cast.

### BOSTON SHOWS CLOSING

BOSTON, Mass., Nov. 3.—To-day marks the beginning of the advertisements of five shows which have announced their closing dates. These include Leo Ditrichstein, in *The Marquis De Priola* in its last week, Lew Fields in *A Lonely Romeo*, also in its last week, Florence Moore in *Parlor, Bedroom and Bath*, entering its last two weeks. Mrs. Fiske in *Mis' Nelly of N'Orleans* has announced her last week and Holbrook Blinn, in *The Challenge* enters the final two weeks of his stay.

### ROAD MANAGER MARRIES

OSWEGO, N. Y., Nov. 2.—Charles K. Eagle, manager of the "Fair and Warmer" company playing through New England and Swannie Taylor, of the same company, were married in Battleboro, Vermont, when the company played there. The Rev. D. E. Trent, of the Universal Church, performed the ceremony. Mrs. E. C. Tarrington manager of the Auditorium Theatre here, was a witness.

### SIGN FOR HAMMERSTEIN SHOW

Coccia and Ameta, the dancers now at Churchill's, have been signed by Arthur Hammerstein for a new production.

## Equity Plans Club, Theatre Votes To Enter Politics

### At Meeting in Astor Members Outline Idea for Enlarging Association and Giving Support to Such Politicians as Stand by Them

Packing the ballroom of the Hotel Astor almost to capacity, the members of the Actors' Equity Association held a closed meeting on Monday afternoon to outline extensive plans for its future and to take up several other matters of importance. All plans laid, it was explained, are only tentative, and any member who might have any suggestion to offer was asked by Francis Wilson, president of the Equity, to put his thoughts into writing and forward them to the Equity Council, where they will be duly considered.

The plans are as ambitious as they are numerous, ranging all the way from an Actors' Equity clubhouse to a chain of community theatres, owned and controlled by the Equity. All of the plans, at present, seem to be only in the process of crystallization and, in fact, Francis Wilson and John Emerson, who did the brunt of the talking, did not seem to fully agree in all particulars, although, at the bottom, their ideas as outlined are much the same.

Practically all of the suggestions of Wilson and Emerson were received with applause and cheers and it was not until the tail-end of the meeting, when Justus Sheffield, one of the Equity strike attorneys, advised members how to cast their votes in the city election, that there was any hitch in the meeting. His remarks met with a storm of protest on the part of some of the members, and, for a few moments, the meeting seemed more like a disturbed political convention than a meeting of actors.

After calling the meeting to order, Wilson immediately took up the business on hand, claiming that it laid with the Equity, having won the theatrical war, to now do something extraordinary. What the Equity would do with its victory remained entirely with the Equity itself, he declared. Pointing out the fact that the strike had broadened the actors by showing them that they had versatility of which they had not been aware before, Wilson asked if they were now going to permit these new powers to die.

"We must either stand or go forward," he declared. "Standing still means stagnation and death; so we must go forward then."

Before any steps to go forward could be considered, however, sufficient room to work was necessary, he stated, and to that end, the Council had taken it upon themselves to lease quarters at 115 West Forty-Seventh Street until such a time as the Equity could build a clubhouse of its own. The latter remark was met with cheers.

Wilson also hinted that the Equity officials had talked over the advisability of establishing a theatrical agency, but warned the Equity to advance cautiously in this regard, as a similar course had spelt ruin to a previous actors' organization.

Wilson had confided to the meeting

that he has long dreamed of a community theatre and suggested that, in its future program, the Equity should foster such a venture. He said that it would serve three purposes: It would give the actor a local habitation and help him to establish his name; it would give the public a better class show; and it would in time become a national institution.

His plan, he said, would be to operate the theatre at an admission figure not greater and perhaps less than the present-day high class moving picture houses. Inasmuch as the community theatre would be created by actors, it is Wilson's idea that it should also be governed by actors. The board of directors, he thought, should be composed of "actors and other interested somethings". Individual contributions of \$200 or \$300, totalling in all about \$300,000, would be needed yearly, in his estimation, to cover the deficit "until such time as the local authorities would see the advantages of the theatre and assume responsibility."

Wilson would have the theatre simple in character and would establish similar houses throughout the country.

John Emerson went over the same ground as Francis Wilson except that he suggested an Equity Theatre in conjunction with the clubhouse idea and, on the other hand, seemed less positive about the Community Theatre plan, alluding to it only in a vague way. Emerson was careful to tack on the words, "if you want it," to every plan he put before the meeting and emphasized again and again that they were only tentative.

In pointing out the advisability of establishing an employment agency, he pointed out that it would be the death of the agent who poses as a personal representative and thereby collects more than his legal per cent. He admitted, though, that the Equity would have to be extremely careful in the conduct of its agency, but thought that it could be satisfactorily worked out "because, after all, most of the managers are honorable men—not all." Before the agency could be started, Emerson thinks, a scheme should be evolved to insure the fact that its machinery would "work right."

Emerson also suggested that the Equity have a business representative to save individual actors the embarrassment of demanding contracts of their managers.

"An Equity Building must be gotten," he asserted, "and the building must have a theatre. The building should contain the Equity business offices and also offices for the musicians, stagehands, the playwright's association, an employment agency, writing rooms, library, gymnasium, and restaurant."

Emerson further stated that the theatre should be built along the lines (Continued on page 37)

## Fifty-Fifty Club Hailed To Court For Being Noisy

**NEIGHBOR TELLS MAGISTRATE NIGHTS ARE MADE INTO NIGHTMARES OWING TO CAROUSELS IN HOME OF BROADWAY BON VIVANTS—HAS HARD TIME SERVING OFFICERS**

The Fifty-Fifty Club, of 121 West Fifty-fourth Street, whose membership is composed for the most part of theatrical bon vivants, including a number of Friars, was summoned to appear in the West Side Magistrate's Court on Monday of this week on complaint of Mrs. S. I. Fox, of 124 West Fifty-fifth Street, who charges that the club's nightly carousels have kept her and her neighbors from sleeping.

In her application to Magistrate Douras for a summons last Friday, Mrs. Fox charged that, almost nightly, hilarity and joy, apparently unconfined, reigns in the club's rooms, which occupy the top floor and roof of the premises on West Fifty-fourth Street. She explained that her apartments on West Fifty-fifth Street face the rear of the Fifty-Fifty Club, which, she stated, does not start to get full until after the theatres are dark at night. General hilarity and loud noises, she said, then emanate from the club and continue until after five and six o'clock in the morning.

Mrs. Fox also told Magistrate Douras, who issued the summons she sought, that this was the second one that had been issued out of the West Side Court in two weeks. On the previous occasion that her application was granted, Mrs. Fox says, she gave the summons to a messenger boy to serve. The boy, she said, went to the club, and, after about fifteen minutes spent there, during which time Mrs. Fox waited for him in the vicinity, he returned to her with a face described by her as "white as a ghost's." The boy was trembling all over, she told the Magistrate, and the reason for this condition was due to the greeting he received in the club. For, she said, the boy told her that when he got inside the club and his errand was made known to the members assembled there, a group of them picked him up and, amid shouts and cheers for the little copper, carried him on their shoulders, like a conquering hero, from one room to another.

### FRENCH PLAYERS WELL RECEIVED

BOSTON, Nov. 1.—Before a genuinely enthusiastic audience, the Theatre Parisien made its American debut last night, presenting a double bill beginning with "Main Gauche," a comedy in three acts, by Pierre Veber, followed by "Choncette," an opera-bouffe in one act by Caillet and de Fiers, with music by Claude Terrasse. Both plays and the company represent the lighter French school of drama very well. Every member of the company is an admirably trained and practiced actor.

Veber displays a marked deftness and skill in remodeling old and tried situations so as to make a threadbare plot interesting and refreshing. In his comedy, "Main Gauche," he has concocted about a very simple and common place plot, lines that are often witty.

"Choncette" is a delightful blending of clownery, comedy and admirable light music. It is Offenbach up-to-date in the French and not the American manner. Tunes and text are handled by notable hands and the French actors, who sing and dance as well as they act, awoke considerable applause with their performance.

### MAY IRWIN SELLING HOME

WATERTOWN, N. Y., Oct. 30.—The summer home of May Irwin, on Irwin Isle, near Clayton, N. Y., has been placed on the market. Next spring the actress will build a bungalow on her 100-acre farm on the main shore, where she will reside.

After that one of the members tore up the summons, which was addressed to any officer of the club, in the presence of the messenger boy, a number of them shouting, "That's no good here—nobody's going to pay any attention to it, because this club has no officers," which, she said, was followed by hoots and shouts.

In granting her second application, Magistrate Douras directed that the summons be addressed to Franklyn Ardell as an officer or member of the Fifty-Fifty Club, "or any officer or member of said club." As a result, the summons was served by a police officer this time, and last Monday afternoon, with the consent of the club's legal representative, Magistrate Douras adjourned the case until Wednesday of this week. However, it is said that Ardell denies being an officer of the club. Just who the officers are nobody connected with the case seemed to

The Fifty-Fifty Club is a social organization started about four months ago by well known artists, musicians and theatrical folk. Its quarters, it is said, approximate the "Nineteenth Hole" of a golf club, especially during the period before the advent of national prohibition. The unbonded warehouse has become its sobriquet along the Rialto, for its lockers are reported to be heavily stocked with "firewater."

Next Sunday, at the Hudson Theatre, the club is scheduled to give a "mysterious" concert at which a surprise will be pulled. Those who are announced to appear in the show are: Eddie Cantor, Jimmy Hussey, Belle Baker, Victoria Boshko, Jean Schwartz, Felix Adler, Frances Ross, Harry Fox, Whiting and Burt, Adelaide and Hughes, Harrison Fisher, Harry Carroll and Anna Wheaton, Sidney Jarvis; Walter Hast will present a scene from "Scandal" with Charles Cherry and Francine Larrimore. Ed Wynn will be the announcer.

### SUES FOR DIVORCE

Eda Ann Luke, star of several road productions, is suing Perry J. Kelly, show manager, for divorce, charging misconduct and claiming that he has been paying attention to Loreta G. Sheridan, who starred in several of the shows he handled.

### WINCHELL SMITH CHANGES NAME

HARTFORD, Nov. 1.—Winchell Smith will now be Winchell Smith, not only to theatrical folk but to every one, he having secured an order here from Judge John E. Keller permitting him to take that name. Smith's name before making his theatrical debut was William B. Smith, and he was given the name "Winchell" by managers in programming him some years ago. Smith explained to the judge that the name Winchell had become necessary in his business.

### COUNTESS VERONA

One of the finds of the season is Countess Verona, whose photograph adorns the front cover of this issue.

The Countess is a pretty girl with a wealth personality and has mastered the Cymbalon, an instrument of remarkable tone. After opening her season at the Maryland Theatre, Baltimore, Labor Day, she was booked solid on the Keith Circuit and this week at Keith's Royal, the act is going well. Next week, the Countess plays the Keith house in Boston. Her vaudeville routing is in the hands of Lew Golder.

### WILLIAMS' HAS A THRILLER

TOLEDO, Nov. 1.—Despite the fact that the actors are not yet familiar with their lines and that the play needs considerable revision and pruning before it can become a finished product, "For the Defense," a melodrama in three acts and several scenes, by Elmer E. Rice, proved entertaining when it opened Thursday evening at the Saxon-Auditorium.

For its plot basis, the new piece has the commission of a murder under justifiable circumstances and the subsequent efforts to discover the murderer, whom the prosecuting attorney is attempting to conceal in the belief that it is the girl he loves. There are situations of tense excitement aplenty, one scene being devoted to picturing the murder as it actually took place, as confessed by the guilty one, in time to save two other suspects from punishment and disgrace.

With good lines, well drawn characters and the possibility of a genuinely snappy production when its action is speeded up by the elimination of superfluous "business," the play, which contains within itself the essence of good drama, has a chance of being a great success by the time it reaches Broadway.

In the role of the prosecuting attorney, Richard Bennett is easy and natural. John Sainpolis cleverly handles the role of Dr. Kasimir. Winifred Lenihan, as the heroine, gives evidence of considerable histrionic ability. Others who appeared to advantage, are Louise Gossler Hale, Adrienne Morrison, Mildred Warren. The remainder of the cast is efficient.

John D. Williams produced the piece and the author is the Elmer Reisenstein who wrote "On Trial." He has now changed his name.

### ACCUSED OF ROBBERY

Abraham King, who said he is a showman and gave his address as 2,921 West Nineteenth Street, Coney Island, was arraigned last Saturday morning in the West Side Police Court, where, together with four other men, he was charged with robbing George Melin, of 93 cents.

The alleged robbery took place in Central Park, near Fifty-ninth Street, at 1:40 Saturday morning, Melin charging that the six young men, all of whom he had met in the Park, attacked him and took his money. The others, arrested with King by officer Gamble are: Bernard Gass, Max Maas, Thomas McMahon, Joseph Ring. Magistrate Douras held all the defendants for examination in \$1,000 bail each.

### CRITICS ARE BARRED

PARIS, Nov. 3.—At a new theatre, opened in this city, no critics are admitted, in accordance with a rule enforced by the Theatrical Worker's Union, who are giving the performance. The show is advertised as "only for people who understand art."

In explaining the rule, Madame Garchy, one of the stars of the Opera Comique, said that the artists were tired of seeing their work misrepresented to the public by "ignorant critics" in the newspapers.

### WYNN SHOW GETTING READY

The first edition of the Ed Wynn Carnival is now rehearsing at full blast so as to be able to open on Nov. 20th, at the Apollo Theatre, Atlantic City. The book, lyrics and music have all been written by Wynn who, in conjunction with Bert C. Whitney, owns the show.

Among those in the cast are Lillian Fitzgerald, Ray Miller's Black and White Melody Boys and Edna Whistler. J. Harry Jenkins is stage manager. Larry Bradley, who, for years, has been associated with the Whitneys, is acting manager. Will Roddy is in advance. Some of the special numbers are being rehearsed by Dan Dody. There will be thirty-five girls in the chorus.

### SUIT AGAINST ZIEGFELD SETTLED

The suit which Maurice and Walton brought against Flo Ziegfeld in the Supreme Court last summer, following the opening here of the current "Follies" at the New Amsterdam Theatre, was settled and discontinued last week.

In their suit the dancers sought to recover \$4,900, which sum they claimed was due them for alleged breach of contract. According to their complaint, filed by Armin H. Mittelman, their attorney, Maurice and Walton allege that, after opening in the "Follies" in Atlantic City last June, they were discharged by Ziegfeld on the day the show opened here at the New Amsterdam. Under the alleged contract they had with Ziegfeld, Maurice and Walton claim they were engaged to dance in the "Follies" for a period of five days and eight weeks, at a joint weekly salary of \$700.

In his answer, filed by his attorneys, Dittenhofer and Fishel, Ziegfeld, after denying the alleged contract, set up as a separate defense that they failed to do the dancing act he had been led to believe they would do in his show, which was to have been a one called the "Opium Dance." But Ziegfeld averred that when he witnessed the number he found it to be anything but the dance that had been "described to him."

### GALLANT GOES TO JAIL

Barney Gallant, manager of the Greenwich Village Theatre and also manager of the Greenwich Village Inn in Sheridan Square, will receive his mail in the Tombs beginning on Wednesday of this week and continuing for a period of sixteen days thereafter.

Incidentally, Barney, who has many theatrical friends along the Rialto, and who is being hailed as a martyr to hopeless prohibition by his Greenwich Village friends, will conclude the balance of an interrupted sentence of twenty days imposed by Judge Hand in the United States District Court on the 22nd of last month. After serving four days of his sentence, Judge Hand permitted him to leave the Tombs a week ago last Saturday, on his own cognizance, so that he might attend to pressing business affairs, his temporary parole being up on Wednesday.

How Barney Gallant became enmeshed in the "Dry" law is explained by the raid which Federal authorities made on the Greenwich Village Inn about two months ago. At that time Gallant and three others connected with the Inn were arrested, taken to the Federal Court and there arraigned on the charge of selling liquor contrary to law. All were held by the United States Commissioner; but when they were arraigned before Judge Hand Oct. 22nd, Gallant shouldered the blame and pleaded guilty, with the result that the others arrested with him were absolved from guilt and released.

Gallant, however, received a sentence of thirty days in durance vile, which was afterward reduced ten days by Judge Hand.

### FANCHON AND MARCO SCORE

SAN FRANCISCO, Oct. 30.—The Fanchon and Marco 1919 Revue has opened at the Curran Theatre here and scored an instant hit. The piece has been spared no expense and the costumes and settings put forth are gorgeous.

Thirty girls, billed as "most beautiful," proved to be really so. The stars, Fanchon and Marco, were given a cordial greeting from the audience, and offered their clever dance novelties, in addition to quite a few new bits.

Harry Hines, the new black-face comedian, made himself popular with a pleasing line of songs and patter, which he delivered from the runway.

Nelson and Chain, two young men, offered a variety of material, that made them favorites. The team was entertaining all through the act.

Mme. Donaldo, a short while ago a grand opera prima donna, is also in the show.

## German Opera Venture Dropped Close to \$20,000

### STARTING SEASON HEAVILY HANDICAPPED, THE ORGANIZATION ONLY PAID EXPENSES ONE NIGHT AFTER DIFFICULTIES WITH SOLDIERS AND LAW BEGAN

When the promoters of the Star Opera Company which, during its short and stormy career, gained much publicity in the daily press throughout the country and was finally closed last week by court order, make the final auditing of the company's business records they will probably find a large deficit on hand and it is very unlikely that the same promoters will ever again engage in a venture where a season of German Opera is concerned. The losses were placed by several persons as in the neighborhood of \$20,000, taking in attorney fees and all.

Financially, the company, according to Dr. Oberndorf, one of the directors, was a failure, their expenditures far exceeding their receipts. Their only hope to break even now remains in the sale of their properties and other accessories, which, at a rough estimate, are said to be valued at \$25,000. He also pointed out that the company, which was in existence some seven weeks prior to their opening at the Lexington Avenue Theatre on Oct. 20, incurred expenditures which amounted to approximately \$50,000 and during the seven days in which performances were given, there was but one night upon which they made their expenses.

On the opening night, the box-office receipts amounted to \$5,700. The next day, the theatre was closed as a result of the Mayor's action in which he forbade opera in German until the ratification of peace. On Wednesday, the house was again opened upon an injunction secured by the company's attorney against civic interference. But only \$500 was taken in. For the remaining

performances, the receipts were, \$1,200 Friday, \$500 Saturday matinee and \$1,300 for the evening performance. The Theatre was again closed the following Monday and opened Tuesday with a performance of opera in English, playing to \$136.00.

The promoters estimate their expenses for each performance at \$3,000, which includes the salaries of the singers, musicians and general overhead expenses. From the above figures, it is obvious that the company was playing a losing game and, at a meeting of the board of directors held at the theatre last Wednesday night, it was decided to discontinue the venture, even though they had been granted permission by the court to continue giving performances in English, instead of German.

When this action was taken by the company it was found that there was not enough money on hand to pay off the singers and chorus members for the two weeks notice which they were forced to give them. So the directors inaugurated a concert for the benefit of the opera performers which was held at the theatre Sunday night and all the receipts were turned over to the singers.

Otto Goritz, who held the post of managing director when the company was formed, had resigned to give the company free hands to reopen following the ratification of the peace treaty. He told the directors that he did not want to stand in the way of reviving German art in this country, as the attacks of the people who opposed the production of German opera seemed to be concentrated on him.

#### GETS LITTLE THEATRE, PHILLY

PHILADELPHIA, Nov. 3.—A deal has just been closed whereby Barry McCormack, the actor, gets control of the Little Theatre for a period of five years, and will, during his stay, produce seasonal productions similar to those being produced in like theatres in New York.

#### SHAKESPEARE COLLECTION SOLD

PROVIDENCE, R. I., Oct. 24.—A dealer from Philadelphia has purchased the famous library of Marsden J. Perry for an amount reported to exceed \$500,000. This is supposed to be the finest collection of books relating to Shakespeare ever offered for sale. It comprises more than 5,000 volumes and was purchased by Mr. Perry in 1902. It also contains the only copy of the first collected edition of Shakespeare's works, published in London in 1619 by Thomas Pyle and printed by William Jaggard, who also printed the folio edition of 1623.

#### SHIPMAN WANTED ANOTHER WEEK

Due to a request from Samuel Shipman to allow his play, *Last*, to have one more week at the Maxine Elliott Theatre, the New York opening there of *The Unknown Woman*, an A. H. Woods production, has been shoved over until next Monday. This is the play in which Majorie Rambeau is to be started.

#### HAVE GOOD WEEK

George Gatt's western company of "Revelations of a Wife" played to \$5000 last week in Winnipeg. The eastern company of the same name closed its week in Philadelphia at the Walnut Street Opera House, breaking

that house's record. The gross receipts topped the five figure margin.

#### TULLY AFTER ENGLISH COIN

Because of the success that "The Bird of Paradise" has attained in England, a second European company is now in the process of formation. Tully's play is doing a record business in London.

#### SKINNER'S CAST SET

The cast of the company that will support Otis Skinner in his new comedy, "The Rise of Peter Barban," which Maud Skinner and Jules Eckert Goodman have written for him, has been completed by Charles Frohman, Inc. The roster includes O. B. Clarence, Mary Shaw, Ruth Rose, Thurlow Bergen, Robert Ames, William Bonelli, Walter F. Scott, J. T. Challee, Winona Dennis, Clarence Bellair, George Harcourt and Joe Spurin.

#### GOING TO AFRICA

Edwin I. Relkin plans to send a Jewish repertoire company to South Africa, where they will tour a season, beginning at Johannesburg under the direction of Adolph J. Adler, son of Jacob P. Adler, now in England. The company will start from the United States about the first of the year.

#### ANDERSON RE-BUILDING SHOW

"The Frivolities of 1919," the G. M. Anderson musical production, is back in New York rehearsing at Unity Hall. The show opened in Providence, but ran so long it had to be cut. Twenty new girls have been added to the cast and \$2,000 worth of new costumes have been purchased. The show will open again out of town next week and, after a short run, will be brought to New York.

#### BELASCO AND "SPEC" CLASH

David Belasco took a personal and nearly a pugilistic interest in the operations of a ticket speculator in Forty-Fifth Street Saturday night, near the Lyceum Theatre, where "The Gold Diggers" is playing.

Since the second night of the piece, when it was conceded a hit, several speculators have been active. Two weeks ago the manager called on the police officer stationed in front of the house to compel them to keep inside some building as the law requires, and this was accomplished. One of them then took what he called "floor space" in a fruit stand two doors West of the theatre, and, apparently, all the business there was to do, for soon the others disappeared.

Things then went along fairly well until last Saturday night, when the rain caught everyone who deals in the paste boards with more on their hands than they could get rid of. The fruit stand spec began to get desperate. He encroached on the sidewalk several times and got away with it and then took up a permanent position there.

Going into the theatre, one or two of those importuned reported the matter at the box-office, whence it got to Mr. Belasco. Without coat or hat he rushed out into the street excitedly caught the officer by the arm and they both made their way over the sixty or so feet to where the spec was standing. He saw them coming and got inside, however. But the evidence was plain and the manager went into wordy action. He threatened the spec with arrest and also threatened the owner of the fruit stand.

The fruit dealer, however, weathered the manager's heat in unspiring calm. He shrugged and smiled, while Belasco waved his arms and raved. Asked why he had nothing to say, he said:

"It's all right. I be put out, anyway. If Belasco don't do it Monday, Loew will Tuesday—maybe."

#### OBJECTED TO DREW POST MAN

Objection to a prominent member of the Actors' Fidelity League belonging to the American Legion because he had served in neither the army, navy or marine corps during the war, is reported to have prompted Earl Booth, Everett Butterfield and other members of the Lamb's Club to form the Thomas Gill Post, in opposition to the S. Rankin Drew Post, of which the actor objected to was purported to be a member. As a matter of fact, the man was never a member of the Drew Post, for, when it was found that he had not been in the service, his application for membership was withdrawn.

#### BUSHMANN ASKS FOR TRUSTEE

BALTIMORE, Md., Nov. 1.—Francis X. Bushmann, recently divorced from his wife, here, has filed a bill in the Circuit Court asking for ratification of the sale of Bush Manor to Frank J. Caughy, for \$71,250 and asking for a trustee to convey the property to the owner when the money has been paid into the court.

The following encumbrances rest upon the estate at present: Forty thousand dollars, of which \$10,000 and other payments have been made, in favor of his divorced wife, Mrs. Josephine F. Bushman; National Bank of Baltimore, \$3,337.95; H. Hollon Crowell, \$324.24; Walter E. Eichelberger, \$1,241.11, and the following attachments: Maurice L. Garrett, \$214.86; J. William Ebert, \$117; Fashion Shop, \$137.55; Hotel Belvedere, \$371.88; J. G. Valiant Company, \$1,840.50; M. Albert Sons, \$800.62; Tacicab Company, \$480.90; Stuyvesant Company, \$414; Hutzler Bros. Company, \$293.39; Joel Gutman & Co., \$193.73; Kohn & Pollack, \$130; Kaufman's Fireproof Storage Warehouses, \$144.05; Levi Justice, \$76.10; John C. Power, \$1,128.26; Isaac H. Moss, \$187.75; Alstrom & Co., \$153.07; Rudolph Wurlitzer Company,

#### HAS \$200,000 SUBSCRIPTION

Although the opening of their five weeks' season here at the Lexington Theatre is still almost three months away, the Chicago Grand Opera Company has already collected upwards of \$200,000 in subscription money for its coming season. This was the statement made early this week by John Brown, local business manager of the organization. He also stated that, at the rate subscriptions were still continuing to come in, \$50,000 more would be added to the subscription money long before the first opera is presented on the night of next January 26.

Last year, the amount realized here from subscriptions totaled \$160,000, and the significance of the coming season's \$40,000 excess, thus far, over last year, lies in the popular interest that the mid-Western operatic organization has aroused here since it first presented grand opera at the Lexington almost three years ago.

Unlike the Metropolitan Opera Company, the Chicago operatic organization has not raised the price on tickets this year, the pasteboards still ranging from \$1 to \$6 top, whereas the Metropolitan has announced a \$7 top scale for the coming season.

Behind the resolution to stick to last year's price scale, lies the managerial brain of John Brown. It appears that, although the Metropolitan is charging a \$7 top price, except to subscribers, who are getting their tickets at the old prices, in reality, the price scale practically remains the same last season. For, on the important opera nights, all but about ninety seats in the orchestra have not been subscribed for, which means that the ninety seats mentioned are the only ones affected, as the increase applies to the lower floor only.

But, at the Lexington Theatre, the Chicago organization has at least several times ninety seats that have not been subscribed for on the important opera nights. The result is, as Brown figured, the tendency of occasional operagoers will be to patronize the Lexington where the best seats are a dollar cheaper than those at the Metropolitan.

E. Jerome Hart, erstwhile editorial writer for the *Herald* and former editor of the *London Globe*, has been appointed local publicity director of the Chicago Opera Company. His appointment followed the resignation of Rufus Dewey, who was first Chicago and then local press representative for the Chicago organization and who is now doing the press work for the forthcoming "Wayfarer" religious pageant to be produced by the Methodist Church.

The opening opera at the Lexington, it is announced, will be "La Nave" composed by Italo Montemezzi, composer of "L'Amore del Tre Re," and who arrived here last Sunday from Italy on the *Duca Degli Abruzzi*.

#### ORGANIZE TO PRODUCE PLAY

"Half a Widow," is the title of a new musical play to be produced by the recently organized Stage and Screen Enterprises, Inc. Frank Dunree is responsible for the book and lyrics and Shep Camp composed the score.

The stock of the new corporation, which is being offered to the public, is divided into \$200,000 worth of preferred shares, bearing eight per cent to be paid in dividends, and the balance of \$100,000 of the capitalization is in common stock of \$10 par value.

The officers of the new producing corporation are: Ray Raymond, president and treasurer; Frederick Simon, vice-president, and Joseph Roth, secretary. The offices of the corporation, organized under the laws of Delaware, are in the Columbia Theatre Building.

## Equity Eight Performance Rule Cuts Wednesday Matinees

**Managers, in Order to Get Election Day Coin, Either Had to Eliminate Mid-Week Afternoon Show or Pay Extra Salaries. Some Did Both**

First evidence of the effect the new Equity contracts have on matinee performances on legal holidays, was displayed yesterday, Election Day. Every house in town, with the exception of the Plymouth, where John and Lionel Barrymore are playing in "The Jest," gave a matinee. But, in many, it was not an extra one, for the regular Wednesday matinee was cut out to keep the week's total number of performances within the eight specified in the new Equity contract.

Those managers who stayed within the limit were the Shuberts, Woods, Corts and William Harris. The shows effected were "The Passing Show of 1919", "The Little Whopper", "Nothing but Love", "Greenwich Village Follies", "Hello Alexander", "His Honor, Abe Potash", "Too Many Husbands", "The Girl in the Limousine", "A Voice in the Dark", "Just a Minute", "Rolly-Bolly Eyes", "East is West", and "The Dancer," "See Saw" and "Hitchy Koo."

George C. Tyler, however, who fought the actors' strike to a finish in Chicago, worked both ways with his two attractions. He will stay within the limit of eight with "On the Hiring Line", but will give an extra matinee to-day of "Clarence". Comstock and Gest did the same, cutting out the extra performance of "The Luck of the Navy", but are to play the extra one with "Adam and Eva".

A number of others will give the extra performance, notably Cohan and

Harris, with "The Royal Vagabond", Ziegfeld with "The Follies", Dillingham with "Apple Blossoms" and the Selwyns with "Buddies". These all showed yesterday and will show this afternoon and Saturday. Joe Weber's new musical show, "The Little Blue Devil", also is among those which will give nine performances during the week.

Other productions of a straight dramatic or comedy nature which will give the extra performance this week are Ethel Barrymore's "DeClasse", Henry Miller's "Moonlight and Honey-suckle", "Lightnin'", "Where's Your Wife", "Palmy Days," "Boys Will Be Boys", "Five O'Clock", "Civilian Clothes", and "Scandal". With few exceptions, these are all hits.

Several conclusions may be drawn from the facts as set down. Producers of the big musical shows say there is no money in it if the large casts are paid extra. Yet, in the face of this, is the fact that Cohan and Harris, Dillingham and the Selwyns will give nine performances of musical productions. The Shuberts and Cort seem to be a special hold-out in this contention, but "The Little Blue Devil", like several other shows which are produced independently but are under special Shubert guidance, will play the extra matinee.

Those managers who give the regular Wednesday matinee and also gave one yesterday, will have to pay according to the equity contract one eighth of a weeks salary to each performer.

### "MAGIC MELODY" LOOKS GOOD

NEW HAVEN, Oct. 31.—After The Magic Melody, which opened here this week, has played its introductory road engagements and has been pruned, trimmed and refashioned in parts by its stage managers, the production should return to Broadway and win the distinction of being the musical hit of the season.

To begin with, the new piece has a real story replete with delightfully funny lines for its plot basis, and its musical setting is far by the best that Sigmund Romberg has so far produced. It presentation requires the work of real actors and actresses and, throughout the entire production, the staging is excellent, particularly the last two scenes. There is a large chorus, good to look upon, and well gowned and which leaves nothing lacking when it comes to singing and dancing.

The story, which is more than colorful, is woven about a Sicilian vendetta arising over the loss of husband and child and the oath of the stricken mother to have her revenge. Complications set in, and just as she is ready for her revenge, she finds that her long lost son is in love with the daughter of the man whom she is striving to ruin. Ultimately, of course, love wins and all ends well, as it always should in a musical comedy.

In the able hands of Tom McNaughton, as a laughable Englishman, the fun of the production has been placed. There are scenes in which his work will have to be cut down, but, as a whole, he is extremely funny.

As a war correspondent, Earle Benham was the life of the party, singing, dancing and acting in excellent form. Flavia Arcaro, as a widow from Salt Lake City, was delightful to look upon and refreshingly funny. Carmel Meyers made a bewitching Sophie and Renee Delting, in the character of Isabelle, was splendid. Julia Dean was also seen to advantage.

### "LETTY ARRIVES" TOO TALKY

WASHINGTON, Oct. 31.—Except for the quality of its dialogue and the author's praise-worthy refusal to delve into bed-room farce for a setting, Washington found little to enthuse over in Sydney Rosenfeld's Letty Ar- rives, which had a showing at the Gar- rick this week under L. Lawrence Web- ber's management. The theme is quite commonplace though that might not mitigate badly against the chances of the piece had it been handled with better craftsmanship.

Rosenfeld, however, has drowned his production in dialogue. His situations stumble over each other and are developed in a manner which would be regarded as execrable by Prof. Brander Matthews. The production reaches crescendo early in the development of the plot and there is no force left for a cumulative punch at the climax.

The story concerns the successful effort of a girl's forgotten love to trick her into becoming interested again. The means in which this end is brought about are decidedly sophomoric and unworthy if the name of drama.

Clara Joel, though possible a little out of key in her present character, handles the role of unconventional, self-willed girl, with a conviction that is commendable considering the handi-cast of the part. Louis Kimball, in the opposite role, is badly miscast. Moni Bruns does little with a very unnecessary role and the same goes for Robert Ober, opposite her, though he captured the evening's comedy honors. Others in the cast are Ida Waterman, Albert Gran, and George Vivian.

### HILL REPRESENTS WHITNEYS

H. P. Hill has been appointed general business representative in New York for B. C. Whitney and general manager for F. C. Whitney. Both the Whitneys contemplate considerable activity during the next season.

### NORA BAYES WINS

An injunction suit started here by Nora Bayes in the Supreme Court last week against H. H. Frazee and the Cort Theatre, of Chicago which he controls, was settled last Saturday afternoon following Judge Giegerich's announcement the day before that he would issue a temporary injunction. On Saturday, Frazee notified Nathan Burkman, Miss Bayes' attorney, that he would not interfere with her occupancy of the theatre, beginning Nov. 17, with her musical show, "Ladies First."

Ladies First was produced a year ago last September by Frazee, with Nora Bayes the star player. Last November, Miss Bayes bought the show from Frazee, paying him \$10,000 for the production. She claims that she also entered into a booking agreement with him at that time for the presentation of the show at the Cort Theatre in Chicago this season. She is on the road now with the show and, in accordance with the alleged agreement, was scheduled to open at the Cort on the 17th of this month.

However, Frazee has produced another musical play this season called "My Lady Friends," with Clifton Crawford the featured player. This production is also on the road at present, Frazee claiming that, by reason of the congested booking conditions he is unable to find a theatre here to house his newest show and that he is up against the same condition in Chicago. So he decided to put My Ladies Friends into the theatre he controls in the windy city, opening Nov. 17th, Nora Bayes' date notwithstanding. He notified Miss Bayes in Buffalo to that effect.

Frazee's plans did not suit her apparently. From Buffalo she telephoned Nathan Burkman, her lawyer, and explained to him the details of the alleged booking agreement with Frazee. He, in turn, advised her concerning her legal remedy in the matter and instructed her to forward to him at once all the written data she had apprised him of over the phone. This was a week ago last Friday.

The following morning Burkman received the written data from Miss Bayes. That same day he had prepared and forwarded to her for signature, motion papers necessary in an application to the Supreme Court for a temporary injunction. These papers she received by mail a week ago last Monday, executed them in Buffalo immediately and forwarded them back to Burkman the same day. He received the papers a week ago last Tuesday, had Judge Gavegan sitting in Special Term part Two, sign an order to show cause why a temporary injunction should not be granted, the motion being returnable in Special Term Part One before Judge Giegerich last Friday morning, and had Frazee served with the papers that same Tuesday.

Last Friday, Frazee not being represented in court before Judge Giegerich, the judge indicated that he would grant the injunction by default. It was while Burkman was preparing to submit a restraining order to the judge for the latter's signature that Frazee decided not to oppose Miss Bayes' plans to bring her show to his Chicago house.

### BILLIARD CONTEST STARTS

The annual billiard tournament held by members of the Green Room, conducted in the billiard room of the club, began last Saturday night. More than 100 pairs were entered for the eliminations, a larger number than ever before, and, as a result, it will take possibly six weeks before the finals are played. Last year the tournament lasted a few days over four weeks.

### REHEARSE "ABRAHAM LINCOLN"

William Harris has placed "Abraham Lincoln" in rehearsal under the direction of Lester Lonergan. P. Paul Jones is one of the first members of the cast chosen.

### BOSTON OPERA CO. ORGANIZING

BOSTON, Mass., Nov. 3.—The Boston English Grand Opera Company will begin a season of twelve weeks next Monday, under the direction of Edward M. Beck. The principals of the company are Joseph Sheehan, tenor, Hazel Eden, soprano, Stanley Deacon, baritone, Elaine de Sellem, contralto, Harold J. Geis, basso.

There will be a chorus of fifty selected singers, and an orchestra of twenty-five musicians.

### DENTIST SUES ASHLEY

A judgement amounting to \$246.51 was recovered last week against Arthur Ashley, the actor and motion picture director.

Ashley was sued in the Seventh District Municipal Court by Dr. J. A. Klein, a Washington Heights dentist, who alleged in his complaint that, between July 25, 1917 and February 28, 1918, he performed professional services for both Ashley and his wife, afterward sending a bill for \$220. Ashley, apparently, failed to take cognizance of the bill rendered by the dentist, and the judgement by default last week, which included interest and costs, was the result.

### GERSTEN SUED FOR \$5,000

Failure to pay a note alleged to have been made by him almost five years ago, resulted last week in a judgement being rendered in the Bronx Supreme Court against Frank Gersten, the Bronx theatre builder and manager, for \$5485.67.

According to the complaint filed in the action, brought against Gersten by the Bronx National Bank, he made the note November 16, 1914, promising to pay the bank \$5000 thirty days thereafter. From time to time, as the note fell due, the bank continued to renew it. Recently, however, the note was protested for non-payment, a suit being instituted thereafter, and last week a judgement for the full amount plus interest and costs was rendered by default against Gersten.

### SAYS WHITING BIT HIM

Bill Halligan is nursing a badly lacerated cheek as the result of an encounter with George Whiting which occurred at the Fifty Club on Friday night. Halligan insists that the gash in his cheek was caused by Whiting's teeth and that the affair was entirely unprovoked.

According to several persons who witnessed the affair, the trouble was caused by a remark made by Whiting to which Halligan objected. It was repeated and Halligan demanded an apology. At the same moment the men fell into a clinch and when friends pulled them apart the blood was spouting from Halligan's cheek and he was shouting "He bit me." The matter was hushed up in so far as possible and both men left the club.

Halligan is a husky specimen of manhood with a reputation of being able to take of himself under any conditions and friends of both men feared a renewal of hostilities when they met again. On Saturday night Whiting located Halligan by phone and apologized for his part in the fray and also stated that he had not the slightest recollection of the matter.

Halligan after receiving the message grinned and said: Well, if he has forgotten it, I guess a can afford to do the same.

### CONGDON KILLED IN ACCIDENT

SAN FRANCISCO, Cal., Nov. 2.—E. W. Congdon, well known booking agent, who, for the last ten years, has been booking manager for the Bert Levy Circuit, was killed in an auto accident to-day while motoring through San Bernardino, on his way home from a seven weeks business trip.

# Starting of Sunday Shows Will Meet Stiff Opposition

**Actors' Equity and Sunday Societies Prepared to Combat Any Steps in This Direction. Rumor Says Effort Will Be Made Next Sunday**

Any effort by the managers to inaugurate the giving of legitimate shows on Sunday in New York, as has been reported for the last week, will meet with opposition from both the Actors' Equity Association and the several Sunday observance organizations which watch out for the welfare of the city on the Lord's Day.

According to Frank Gillmore, executive secretary of the Equity, that organization is unqualifiedly against working on Sunday, believing that the actor is entitled to a day of rest. Just what action the Equity would take, however, in the event that managers should decide upon the elimination of the Wednesday matinee and, in lieu thereof, put in a Sunday night performance, is a matter of speculation. But, should the case arise, there is no doubt that the Equity would fight the step. It has been intimated that the actor could, probably, refuse to fulfill his contract on Sunday night on the grounds that, by doing so, he would be asked to partake in a criminal action, and could, therefore, refuse to work.

The Equity has gone on record against Sunday night performances on several occasions in the past. In a letter to the Ministers' Association, Francis Wilson, president of the Equity, has put the actors' association on record as follows:

"With unqualified respect for the religious feelings of all communities and objecting to the imposition of hours of Sunday labor upon people of our profession, the Actors' Equity Association, with its membership of 7000, representing the so-called legitimate branch of the dramatic profession, begs to sustain the protest of your people against opening the theatres on Sunday."

Shortly before the actors' strike, Frank Gillmore, executive secretary of the Equity, wrote the following letter to the Lord's Day Alliance:

"The position of this Association in regard to Sunday performances has never been equivocal. We object to them strongly and would gladly have them eliminated even though the managers were to give extra remuneration therefore. Several resolutions have been passed by our Council to this effect, which have been endorsed by the membership as a body.

"In regard to the list of names you requested, I refer you to those at the head of this sheet, which I think will be sufficient for your purpose. I know myself that Miss Maud Adams, Mrs. Fiske, Lionel Barrymore, Henrietta Crossman, Mary Manning, Ethel Barrymore, and many others too numerous to mention always refused to perform on Sunday, even though they were in territory where such had become the established custom. Any further information will be most gladly given.

"Assuring you that we are heart and soul in sympathy with your campaign. I am, with best wishes,

FRANK GILLMORE,

Executive Secretary."

There is no doubt that New York managers are trying to find a loophole to give Sunday performances. The Wednesday matinee is usually a loser except in the case of exceptional hits. On the other hand, the Sunday night performance would be a sell-out.

The managers probably intend to make some move in the matter at this time because, never before, has the need for Sunday recreation been so keenly felt. With the cabarets shut down and prohibition a reality, the

pleasure seeker is at an absolute loss on Sunday as to what to do with his time. The opening of the theatre is, to him, the only solution to his lonesomeness.

It is rumored that George M. Cohan gave a statement to a reporter of a New York newspaper in which he is purported to have said that "The Royal Vagabond" would start giving Sunday night performances with Sunday next. Later, it is said, he got into communication with the editor of the paper to have the story "killed." It has also been reported that next Sunday night will see performances of "The Luck of the Navy" and "Roly Boley Eyes," although the report could not be verified.

Theatrical managers cannot see why the legitimate play should be discriminated against. Sunday baseball is allowed. Sunday vaudeville, under the guise of "concerts," are allowed. The motion picture houses are permitted to run on Sunday, so that the law, as it stands today, operates only against legitimate shows.

The law that prohibits Sunday performances is Section 2152 of the New York Penal Code, entitled, "Theatrical and Other Performances on Sunday." It reads as follows:

"The performance of any tragedy, comedy, opera, ballet, farce, negro minstrelsy, negro or other dancing, wrestling, boxing, with or without gloves, sparring contest, trial of strength, or any part or parts therein, or any circus, equestrian or dramatic performance or exercise, or any performance or exercise of jugglers, acrobats, club performances or rope dancers on the first day of the week is forbidden; and every person aiding in such exhibition, performance, or exercise, by advertisement, posting, or otherwise, and every owner or lessee of any garden, building, or other room, place or structure, who leases or lets the same for the purpose of any exhibition, performance or exercise, or who assents to the use of the same for any such purpose, if it be so used, is guilty of a misdemeanor.

"In addition to the punishment therefor provided by statute, every person violating this section is subject to a penalty of five hundred dollars, which penalty "The Society for the Reformation of Juvenile Delinquents" in the city of New York, for the use of that society, and the observers of the poor in any other city or town, for the use of the poor, are authorized in the name of the people of this State, to recover.

"Besides this penalty, every such exhibition, performance or exercise, of itself, annuls any license which may have been precisely obtained by the manager, superintendent, agent, owner or lessee, using or letting such building, garden, room, place or other structure, or consenting to such exhibition, performance or exercise.

"The moving picture has been declared by the Federal Courts to be a dramatic performance. This section prohibits all performances of a theatrical character for public amusement on Sunday."

H. L. Bowby, general secretary of the Lord's Day Alliance, stated last week that his organization is about to make a renewed attack on the popular kind of "Sunday Concerts."

In the past, this organization has caused vaudeville considerable worry and, on several occasions, has persisted until the courts have stepped in and, for the time, put the lid on Sunday night vaudeville that did not come under the strict interpretation of the Sunday concert clause. But the vaudeville theatres have always been allowed to quickly lapse back into their old ways.

Bowby also stated that the Lord's Day Alliance is laying wires to repeal laws that permit Sunday movies and baseball, but admits that, so long as Governor Smith is in office, the sponsors of amusementless Sundays have but little or no hope of making any legislative strides forward.

## MOVING GLOBE CAFE

Owing to the fact that prohibition has gone into effect here, Sam Dolliver, owner of the Globe Cafe, just North of the Automat on Times Square, and which is one of the most famous bars in the world, is going to move it, just as it is, fixtures, glasses, cash registers, cuspidors, brass rail and all, to Havana, where he will set up again in business, still calling it the Globe. Even his own smiling self and the very same bartenders who, until a few days ago, were on duty, will officiate behind the long and highly polished slab of cherry wood.

For more than half a decade, the Globe Cafe has been both the casual and prescribed meeting place of hundreds of those in the theatrical, newspaper and sporting world. In and out all day long and until closing time at midnight, went actor and manager, playwright and critic, editor and reporter, sport and promoter. All, at one time or other during the day, drifted into the Globe.

## "FIDO" ATTIC IS OPENED

"The Fidelity Attic," the get-together room at the Actors' Fidelity clubhouse, was officially opened on Hallowe'en night, when about 200 "Fido" enthusiasts enjoyed themselves there. The committee of arrangements consisted of Emily Ann Wellman, Florence Nash, Mary Nash, Ruth Chatterton, Louis Mann, Jess Dandy, and Marcel Rousseau.

Reta Fanning played the piano for dancing and Conrad Muratore rendered several vocal solos.

The Attic was designed by T. Morse Kuppal, the moving picture director, and the fixtures were all assembled by the Fidelity members themselves.

## SUES FRAZEE FOR SALARY

Kitharine Kaelred is suing H. H. Frazee in the Third District Municipal court, where she is seeking to recover \$500 she says is due her for two weeks' salary as a member of the cast of "Everyman's Castle," which Frazee produced last season and which closed last July in Salt Lake City.

Her claim is based on the two weeks' notice clause contained in the Equity contract which she signed last January, under the terms of which she received \$250 a week. Thus far, she has failed to file a verified complaint in the suit she has pending, and, as a result, Frazee, through his attorney, Leon Laski, has obtained a court order, after making a motion for that purpose, requiring her to file a verified complaint. Frazee's reason for requiring such is set forth in the motion papers as being because, without the complaint, he will not be able to defend the action properly.

Frazee claims that he was forced to close the show unexpectedly through no fault of his own. He explained to his attorney, while the show was playing in Logan, Utah, Wilton Lackaye, who was being starred in the play jointly with Margaret Illington, received a telegram informing him that his wife, here, was on the point of death. He was, therefore, forced to leave the cast and come East, an understudy taking his place.

A short time later, Miss Illington notified Frazee that she was too ill to continue in the play, her state of ill health becoming so acute that she was forced to leave the show in Salt Lake City. Thereupon Frazee closed the show. It is this closing without notice on which Miss Kaelred bases her suit.

## "CHALLENGE" COMING IN

"The Challenge," with Holbrook Blinn, is scheduled to begin an engagement at the Manhattan Opera House, opening there November 17, following the play's engagement in Boston, where it is now holding forth. "The Luck of the Navy," the English play that is now housed in the Manhattan, will leave there next Saturday night.

## CANCEL WITH GAITES' SHOW

William Demarest and Estelle Collette went to Pittsburgh Friday to join Jos. M. Gaites' production, "Love For Sale" with Kitty Gordon and Jack Wilson, but left Saturday afternoon on account of the sudden death of Miss Collette's father, who resided in Brooklyn. Frank Smithson and Tommy Gray, who were to "doctor" the show, accompanied them both ways. Demarest and Collette were to rejoin the show in Toronto this week, but upon learning Smithson and Gray were not going along, asked for a release from their contract, which was arranged by mutual consent.

## SOPHIE TUCKER JOINS "GAIETIES"

Sophie Tucker, with her husband Frank Westphal, and her jazz band, opened with the Shubert "Gaieties of 1919" in Boston on Monday night, bringing to a close here her forty-four weeks engagement at Reisenweber's restaurant and also her uninterrupted stay of twenty months in New York. During that time she played in vaudeville and rehearsed in a show written for her by Jack Lait, but which was not produced as planned by William Morris. More recently she played with McIntyre and Heath in "Hello Alexander".

However, she is not yet entirely through with her Reisenweber engagement, for she has announced that, as long as the "Gaieties" continue playing in Boston and other cities nearer to New York, she will come in Sundays and appear with her jazz band at a series of "Sophie Tucker Nights", the first of which will take place next Sunday evening.

## "FIDO" SPLIT RUMORED

What was rumored along Broadway as a split in the ranks of the Actor's Fidelity League came to light Sunday afternoon, when Blanche Bates, once a member of the Actors' Equity Association but who resigned from that body during the strike and went over to Fidelity, headed a delegation of those prominent in the organization to call on Julia Arthur at her apartment in the Biltmore and urge her to become a candidate for the office of Second Vice President, in the Fidelity elections, to be held Nov. 25. In a short interview Miss Bates had this to say:

"Many women in the League deem it essential that an office in the executive body be filled by one of their sex. To this end, we had an informal meeting at which the situation was discussed, with the result that a committee was appointed to present Julia Arthur with the request that she be a candidate. That was done yesterday afternoon. Miss Arthur has not given her answer."

This interview gives the impression that there is nothing more behind the movement than the desire to have the feminine members represented, but rumor says there is more and that it will develop at the elections, if not before.

Those who accompanied Miss Bates in her presentation of the request to Miss Arthur were Bessie McCoy Davis, Ina Claire, Marion Kirby, Virginia O'Brien, Josephine Drake, Mary Ryan and Kathleen Hayden. None of these would make a statement beyond that given out by their leader, and no one wise in the councils of Fidelity would talk for publication.

## CLOSING IN BOSTON

BOSTON, Mass., Nov. 3.—Today begins the last two weeks run of Mrs. Fiske in "Mis' Nelly of N'Orleans". She is appearing at the Hollis.

## TO FEATURE McCORMACK

The Central Producing Company will shortly produce a new play by Willard Mack entitled "Sunrise", in which Barry McCormack will be featured. The play opens in Philadelphia on November 24th for a four weeks run.

# VAUDEVILLE

## MANAGERS ON BUTTERFIELD TIME CHANGE

### OPENING NEW HOUSES

BATTLE CREEK, Mich., Nov. 3.—Plans have been put in motion here for the reorganization of the Butterfield circuit by its president W. S. Butterfield. Several new houses have been opened by the Butterfield enterprises including the new Regent at Flint, Mich., and others are planned for the spring. At the present time, the Butterfield office has houses at Battle Creek, Bay City, Jackson, Kokomo, Kalamazoo, Lansing, Saginaw and Ann Arbor.

With the reorganizing of the circuit comes several changes in the Butterfield personnel. Harry Earl, formerly of the Rialto, Chicago, has been appointed general manager of the circuit. Earl Rathbun has been placed in charge of the Lansing house and C. Ward Brown, whom he succeeds, will manage the new Flint theatre. Gerald Hoag succeeds Ralph Tippett as manager of the Ann Arbor house.

### N. V. A. HOLDS FORMAL DANCE

The first of a series of formal dances to be held in the clubrooms of the N. V. A. took place last Tuesday night and was attended by more than three hundred vaudevillians. At midnight a supper was served.

### M. O. H. TO HAVE VAUDEVILLE

A. Keith's vaudeville bill will open the first of a series of Sunday night concerts arranged for the Manhattan Opera House, beginning Sunday night, November 30. This will be the second bill arranged by the Keith offices for houses controlled by Morris Gest. The first bill was presented at the Century Theatre last Sunday night.

### MEMBERS MUST PAY UP

According to a notice posted on the N. V. A. bulletin board, only members who can show paid up cards will be allowed entrance to the clubhouse. This rule has not been stringently enforced in the past.

### NEVINS AND CURRAN SPLIT

The vaudeville team of Nevins and Curran has split. Mickey Curran has associated himself with Sam Fallow in the Putnam Building and will book and produce acts from Fallow's offices.

### LAURIE CLAIMS GAG

A complaint against Anna Held, Jr., has been brought to the attention of the N. V. A. by Joe Laurie, who claims that a gag of his being employed in the Held act. The gag relates to bringing a bouquet of flowers to a girl, and when the man is asked whether he is calling upon her, he replies that he is going to her funeral.

### ROSENER LODGES COMPLAINT

George Rosener has entered a complaint at the N. V. A. against the vaudeville act known as "Rubeville," claiming that the latter is using a line he originated in his old soldier characterization, that runs: "I like my liquor strong and I like my women wild."

**NONETTE GETS RAISE**  
Nonette has negotiated a new contract with the Keith offices whereby she receives a \$200 per week increase in pay and is not forced to work outside of the immediate vicinity of Greater New York.

**MONKEY ACT DRAWING**  
BUENOS AIRES, So. America, Nov. 1.—Drawsky and his monkey, Carlito, have been such a big drawing card here that their engagement at the Casino has been indefinitely continued.

**TORCAT'S TOUR EXTENDED**  
MONTEVIDEO, So. America, Nov. 2.—The South American engagement of Torcat's Rosters has been prolonged to include late Spring. Originally, the act was sent down for a ten weeks' booking, but has already played more than twenty-five weeks here.

**HAVE NARROW ESCAPE**  
MADISON, Wis., Oct. 30.—The members of Tom Brown's "Musical Highlanders" act had a narrow escape while playing here this week. They were all staying at the Park Hotel and had retired for the night, when an ammonia pipe in the refrigerating room burst and filled the hotel with gas. The fire department was called and arrived in time to rescue all of the three hundred guests of the hotel.

Among those members of the act who suffered from the effects of the gas were the Pepper Twins, Mr. and Mrs. Harry Voitare and Cecilia nee.

**HERMAN GETS A CONTRACT**  
Al. Herman has been signed by the management of the Sunday night concerts at the Selwyn to appear there for six consecutive Sundays as master of ceremonies, beginning last Sunday, November 2nd.

**OLD ACT RE-FORMING**  
The Georgia Comedy Four, an act well known on the small time before the war, is reforming and will take up time in the West within the next two weeks. A month ago, this act was reformed and reported routed, but two members became ill and contracts were cancelled.

**FRIEDLANDER AND HERBERT PART**  
William B. Friedlander and Hugh Herbert dissolved their partnership last week. The dissolution was wanted by both parties and was brought about amicably. Friedlander will continue to produce vaudeville tabs and Herbert will finish out his season in Mind Your Own Business. Jack Weiner continues as general manager of the Friedlander office.

**RETURN FROM SO. AMERICA**  
Bert and Florence Mayo returned last week after an engagement of ten weeks in South America. They will open a tour in Scotland on July 20, 1920, booked by Willie Edelsten. In the meantime, they will play over the Keith Circuit of houses under the direction of Gladys Brown.

**LAUDER ARRIVES IN U. S.**  
SAN FRANCISCO, Cal., Nov. 2.—Sir Harry Lauder, who arrived here on October 28 on the "Sonoma", from Australia, where he has been appearing, has started on a tour of the Southern cities, returning on November 24th, to appear at the Curran Theatre here. When he arrived, all the local Scottish societies tendered him a reception. William Morris, his manager from New York is accompanying him on his tour.

## LEW ROSE WINS BILLIARD TOURNEY

### OTHER PRIZES DIVIDED

After being hotly contested for more than three weeks, the billiard tournament at the N. V. A. came to an end at the early hours of Tuesday morning with Lew Rose the winner. Second prize was divided between James Driscoll and Grant Gibson. Joe Kane and Val Trainor divided the third prize, while the fourth prize was divided between Mickey Walsh and Murray Ruben.

The prizes were \$25, \$15, \$10, and \$5 respectively, the money having been collected from the entrants' fees.

Frank Stafford and Nat Burns, who tied last week for the high run with a score of 7, played out the tie on Saturday night, and Stafford won. Henry Chesterfield made a speech of presentation when he tendered a cue in a leather case to the winner. The cue was donated by the Brunswick-Balke Company.

The entries, with their handicaps, were as follows: Nat Burns, 27; Bob O'Brien, 19; Stan Stanley, 37; Joe Kane, 30; Al Williams, 21; Santianello, 17; Bob Milo, 15; Kinzo, 33; Jack Hallen, 15; Frank Stafford, 27; Frank O'Brien, 20; Harry Masters, 17; Ray Leason, 19; Bill Clark, 25; F. Hayden, 27; L. Ross, 15; R. Hodgdon, 29; Val Trainor, 19; Will Burt, 16; Jim Allman, 17; James Driscoll, 16; William Seabury, 16; W. Beeman, 19; M. Walsh, 22; Al Rogers, 15; H. Weston, 16; Phil Brice, 10; Murray Rubins, 15; W. Held, 25; Barney Williams, 19; Jim Halley, 25; T. Murray, 33; Carl Yalto, 19; J. Singer, 27; H. Dixon, 19; C. A. Coley, 18; J. G. Gibson, 19; Chas. Grapewin, 16; Nick Edward, 26, and Lew Rose, 19.

**A. & H. GET TWO HOUSES**  
SAN FRANCISCO, Cal., Nov. 2.—The Ackerman and Harris Circuit is being enlarged by the addition of two more houses, one of which, The Markwell, at Long Beach, has been leased by them for a period of twenty years, at a rental totaling \$45,000. The other, as yet unnamed, is under construction at Turlock.

**LOEW GETS TWO HOUSES**  
Marcus Loew has acquired two new theatres to add to his circuit, one of them in Montreal and the other in Toronto, Canada. The Montreal house is known as "The Francais" and is situated about a mile from his present Montreal holding. The Toronto House will be built on Yonge Street, about three quarters of a mile from the present Yonge Street house.

**MOSS HOLDING GALA WEEK**  
This is Gala Week at Moss' Hamilton Theatre and the Four Marx Brothers, with their revue "N'Everything", are featured as an added attraction. They will play a full week at the house.

**MALINI RETURNS TO U. S.**  
SAN FRANCISCO, Cal., Nov. 2.—Max Malini, the magician, who has been touring the Orient for several years, has just returned, bringing with him a son born in Manila six years ago.

### NEW ACTS

Al Knapp will open shortly in one of the local Loew houses in a new blackface comedy singing act by Al Herman, which Ed. Smith will handle.

"The Bill Posters", a new four people singing act, with special setting, produced by Bert LaMont, opened Nov. 3rd, in Red Bank, N. J.

Newell and Most, man and woman in a singing and dancing act, under the direction of Lew Golder.

Chong and Mory, man and woman, will open soon in a new Chinese dancing act with special scenery, booked by Lew Golder.

Thelma De Rono will open soon in a new aerial act.

Murphy and Lockmar, man and woman, will do a new comedy act in one.

Crewell Fanton and Company, with four people, will offer a surprise novelty act under the direction of Lew Golder.

"The Little Cafe", a musical tab with nine people and two special sets of scenery, produced by Lew Golder.

"Razzle Dazzle," will go into rehearsal at once. The tab is being revived by Murphy and Tonnissen, who formerly put it out.

Sammy Berk, formerly of Berk & Valdor, is rehearsing a new act for vaudeville to be ready in about three weeks. He will have for his partner Juanita Sawn, a dancer from San Francisco.

### McKEE'S ONLY DAUGHTER DIES

Frank McKee, the manager, lost his only daughter, Isabelle, through death, in Chicago on Sunday morning. His wife died last spring. The funeral of Miss McKee took place in Chicago on Monday. The body was cremated and the ashes taken to Louisville for interment in Cave Hill.

### GAVE EXTRA BROOKLYN SHOW

The Academy of Music, Brooklyn, featured a B. F. Keith vaudeville show last night, with the various entertainers taken from those on the bills at the Palace, Bushwick, and Orpheum.

Among those who appeared were Stella Mayhew, James Thornton, the Mosconi Brothers, Morey, Senna and Lee, Kranz and La Salle, Joseph E. Howard and Ethlyn Clark.

### GET ORPHEUM TIME

Acts routed over the Orpheum Circuit and which will start on the Western big time in the near future are: Eddie and Birdie Conrad, Phil Baker, Lew Brice and Company, Bensee and Baird, Nat Nazarro and Band, Four Mortons, Travers and Douglas, Master Gabriel and Company, Grace DeMar, Marino and Haley, Sterling and Marguerite, Lightner Sisters and Alexander, Max Ford and Hattie Irma, Marconi and Fitzgibbons, Wood and Wyde, For Pity's Sake (with Tom Duray), Lyons and Yosco, O'Donnell and Blair, Marshall Montgomery, Casting Wards, Corinne Tilton, 5,000 A Year, Josephine Byrne and Robert E. Geehan, Kennedy and Nelson, Roy and Arthur, Jordan Girls, Nina Payne and Company, Jack Kennedy and Company, Walter Weems, Newhoff and Phelps, Ruth Budd, Carola Trio, Rekoma, Libby and Nelson, Green and Parker, Maurice Burkhardt, Nita Jo, Bent Hayes, Four Roses, Frank Wilson, Hughes Duo, Sandy Shaw, Young and Wheeler, Alfred Furrell and Company, The Richards, Fox and Mayo, and Mahoney and Auburn.

## PALACE

Wilkie Bard, retained for the third week, did fairly well and received a few laughs in the "Chrysanthemum" number, due to the fact that he has coined some American slang, together with the sure-fire laughs that accompany the character. The lady assistant "feeds" well, but the other member overacted his part. The scrub woman satire was retained from the repertoire presented last week. The talk between Bard and the "Dresser" was funny enough, but all chances for a sensational hit were spoiled by Bard, who slapped a dirty wet rag around the girl's face and she, in turn, repeated the act. Comedy is always welcome, but this style will never stamp Bard as a legitimate comedian. Later, he slammed the wet rag down on the stage so hard that the occupants of the first two rows were spattered with soap and water.

William Rock and Girls headlined and presented an act that was well received.

Asahi and Company, consisting of four Japanese, opened the show while many were being seated. They went through their tricks and received a good hand, especially in the "Human Fountain" bit. The Thumb trick is a corker, but is not properly delivered.

Du For Brothers stopped the show in number two position, due to the wonderful dancing of the boys, who have pleasing personalities and do their stepping well. The solo and double numbers were the signal for thunderous applause, all of which they deserved.

Imhoff, Conn and Coreene, will long be remembered by patrons at the Monday afternoon performance, for they laughed loud and long at this skit. Imhoff, as the peddler whose horse died in front of a hotel known as "The Pest House," does a fine piece of acting while trying to sleep in a room for which he paid one dollar, but where he is constantly being interrupted by the fireman of the place, who insists on playing checkers. Miss Coreene played a dual role and helped considerably, while a new man is doing Conn's character. The act is a comedy gem and, with Roger Imhoff in the leading part, it is a howl. It stopped the show and Imhoff offered his thanks in a brief but pointed speech.

Mehlinger and Meyer were also present and repeated their hit of a few weeks ago. Mehlinger would have sung twenty songs if the audience had had its way. But his voice seemed husky and he bowed off. Meyer is more than an assistant and played his well known compositions, while Mehlinger chirped the lyrics.

Wilkie Bard's entrance was mildly received, and another week would spell failure, as the audience seemed to know his every move.

Miss Juliet appeared after the "Literary Digest" and kept up the speed of the fast moving show with a series of imitations and impressions of well known stars. At least fifteen favorites were imitated and each one was immediately recognized for all were almost faultless. The Lauder and Eltinge numbers were great.

William Rock and Girls appeared for the first time in a new act that is well put on and contains a world of pretty girls and costly wardrobe. Rock works hard and is mostly responsible for the act, which will be reviewed in the New Act department.

Clark and Verdi did well in their difficult position considering the lateness of the hour.

Borkin's Company of Russian Dancers and Singers held many in, while the act was on view. The fast dancing is a big feature.

J. D.

## VAUDEVILLE REVIEWS

(Continued on page 10)

## RIVERSIDE

Maxine Brothers and Bobby opened the show. The act is for the most part an exhibition of canine intelligence. Bobby is one of the cleverest four footed performers there is and his work pleased old and young alike.

Countess Verona lives up to her billing as "The Musical Genius of the Cymbal," and succeeded in scoring a big hit, which was justly hers. She opens with the rendition of a classical number and follows with a special march. She then covers her instrument with a silk spread and proceeds to play a medley of popular tunes without once looking at the instrument. She was forced to take an encore, for which she repeated this performance. She plays her instrument with the technique of a real musician.

The United States Glee Club, thirty ex-gobs, headed by Jerry Swinford, who is featured, came next. This aggregation is a novelty inasmuch as it is really a singing club. They have a repertoire of popular and special numbers, including several camp songs that they render well. There is a whistler in the act who deserves a little mention for an excellent solo. They scored heavily and had to take an encore.

Kellem and O'Dare came next. Kellem is an excellent nut comedian, endowed by nature with the gift for nonsensical tomfoolery, which he uses to good advantage. Miss O'Dare is a comely lassie who provides a good foil for his humor and knows how to put song numbers across. They were received with favor and were given their just measure of applause.

Emma Carus was next. Her act moves much more smoothly than when seen last time by the writer. She also has a few new wheezes about married life that are appreciated by the folks in the audience who are tied up. J. Walter Leopold assisted her capably at the piano and in song. Her personality and her delivery of her special numbers put her over for a big sized hit.

Following intermission and The Topics of the Day came Walter Brower, the "Jolly Jester." He is a born monologist who possesses a really wonderful personality that carries him a long way. Also, he has a knack of making people like what he tells them by the way he tells it. His rambling talk on prohibition, women, marriage and other topics that absorb the attention of humans, tickled the audience's fancy and he scored a large hit. His little dramatic recitation was also received with favor. His little spell about water took the folks by surprise, and, after he was through, he had a hard time bowing off.

Nonette is using the same scenery and one of the same numbers she used when last seen by the writer two years ago. She opens with a popular blues song and followed with a mixed repertoire of popular and special numbers, concluding with her well known "Romany" song. She offered a medley of popular tunes for an encore, but the audience was not satisfied, and she had to repeat. She played "Pal of Mine" with telling effect and could have had a third encore had she wished it.

Herbert Clifton, in his travesty on the weaker sex, closed the show and, let it be known, kept them in till he had finished his last bow. He is a clever burlesquer and his work was duly appreciated and applauded. The news reel concluded.

S. K.

## COLONIAL

Kartelli opened to a poor sized audience in comparison with the average crowd which collects here on Monday afternoons. The falling off in business was especially noticeable in the gallery, which is generally packed. However, Kartelli found no difficulty in getting a big hand from the small crowd with his stunts on the slack-wire. He put over some novel feats in his routine and did them well.

Mabel Burke and Sidney Forbes presented their "Old Time and Modern Song Revue." The offering is a pleasing novelty and, as handled by Miss Burke, who possesses a good voice, and Forbes, who has a pleasing personality and voice, is sure-fire. Although the audience didn't sing, it applauded heartily.

James B. Carson and Company have two assets to their playlet. One is the name of Hugh Herbert as one of its authors, and Ned Dancy is the other. The comedy and theme of the offering is good, but Carson would do well to cut down on the Yiddish expressions, for the audience at the Colonial is not that of the Royal or Alhambra. The old couple who are in his company do their work well, and, as a whole, the offering is very pleasing.

The Swor Brothers, in their black-face comedy offering, raised a riot of laughs. Their pantomime is dandy and the gags very clever. The audience here hadn't get enough of them.

"Music-Land," a tabloid with a chorus of pretty girls, and featuring Anatol Friedland, Lillian Berse, Phoebe Whiteside and Neal Mack, closed the first half and went over for a big hit. The offering does not lay claim to possessing a plot, and it doesn't. But, the settings and wardrobe are very good, the music tuneful, the cast capable which is about all required of a good tab nowadays. It will be fully reviewed under New Acts.

Moran and Wiser took the laugh honors of the bill with their hat-throwing comedy turn. The pair possess remarkable ability in the art of throwing and juggling hats and the comedian knows the value of showmanship. His kidding with the audience, which took up most of the act, not only pleased but raised a riot of laughs.

Bailey and Cowan, with Estelle Davis, was the one-act on the bill to stop the show and did it in a manner which left no doubt that the bill was stopped cold. Bailey jazzed the banjo in a manner that rivaled an entire band. Cowan sang and delivered his numbers with telling effects, in addition to playing the piano and saxophone well. Miss Davis is an attractive, auburn-haired woman, who gave a good account of herself with the saxophone. The trio work together excellently and have a very good routine of numbers.

Bothwell Browne's Revue, featuring Browne and the Browne Sisters, closed the show. The opening part of the turn consisted of poses by the "Bathing Girls," who certainly live up to their reputation for pretty faces and figures.

The Browne Sisters were handicapped before doing their accordion specialty by a sudden walk-out of a great many all over the house, who thought the act was over after the posing was finished.

However, the girls, who are very winsome, played pleasantly, although they could use later numbers, and went well.

Browne closed the show with his oriental sword dance. The setting and costumes of the act are very beautiful, but there are still a few rough spots that will have to be smoothed over.

## ROYAL

Gere and Delaney opened to an audience the size of which has rarely been seen at this house. The lobby was crowded to capacity and even at 8.15 there was a line leading from the box office around the corner for a half-block or more. For this, Pat Rooney is really responsible, for he is one of the best drawing cards the Bronx has.

Frank Gaby found an appreciative audience with his ventriloquial offering. Working with what he called his impression of an Englishman, he did some difficult work in his line of offerings. Working with what he called his impression of an Englishman, he did some difficult work in his line of offerings. He could use some new gags in his offering, but his work was good enough to get him over at that.

William Sully and Genevieve Houghton, an attractive young couple, have a pleasing offering which is programmed as being written by Aaron Hoffman. The patter is handled well and the singing and dancing bits excellently done. Miss Houghton, who is a pretty little girl, possesses a voice of excellent range, which she shows to good advantage in a "Bluebird" solo. Sully, who is one of the well-known family of that name, shines best in his dancing, and the girl is not far behind him in that style of work.

Dale and Burch, also man and woman, followed with a patter offering. The act was billed for the second half, but changed places with Duffy and Sweeney. The scene takes place in a riding school, where the woman comes as a pupil, and the man, who is an "old devil," is the teacher. The patter has some clever gags, which pulled a lot of laughs from the crowd. The woman is an attractive blonde and the other member of the duo takes off the man's part excellently.

Pat Rooney and Marion Bent, with their new review, were given an ovation. Their new offering is one that will make many other vaudeville acts look sick. It was written by Edgar Allan Woolf, with music by Cliff Hesse and Joseph Santley. The company in their support is excellent and special mention must be made of Mlle. Marguerite, who is one of the best dancers to be seen in vaudeville to-day. The offering will be fully reviewed under New Acts.

Rose and Moon, with Jules Buffano at the piano, opened the second half. Although they followed an act which contained much dancing, this pair went off to one of the biggest hands of the bill, in fact, captured the second applause honors, following Pat Rooney. Had they been placed in another position, preceding the Rooney act, they would have undoubtedly stopped the show. They offered a routine of tap dances worked out in an original manner that makes them stand out from the average clog and tap dance act. Jules Buffano, who handles the piano end of the offering, is new to New York, but is undoubtedly a comer as a pianist. The boy plays well and gave a very good account of himself in two solos.

Jimmie Duffy and Mr. Sweeney, as they were billed, offered "hokum" and found themselves at home with this audience. The boys were also billed as Russian Entertainers, and, judging from a Bolshevik standpoint, they have enough violence in the act to make them live up to their billing.

Winston's Water Lions and Diving Nymphs closed the show. Not one in the audience was seen to walk out during the act, which is really something very much out of the ordinary in any vaudeville theatre to-day. The animals are excellently trained and the two girls gave a very good exhibition of swimming and diving.

G. J. H.

# VAUDEVILLE

## FIFTH AVENUE (Last Half)

A novel and pleasing arrangement of the familiar legerdemain act opened one of the best bills seen at this house in some time. It is called the Mystic Hanson Trio, Hanson doing slight-of-hand and several clever disappearing tricks with two pretty girls as assistants. The girls interpolate singing and dancing, doing both fairly well, and Hanson does a song or two and keeps up a running fire of patter as he works. On one occasion, however, he tries too hard to put over points in his patter. When he didn't try so obviously, he got laughs.

In the second spot was The Victory Four, a quartette of young men nicely dressed and pleasing workers. Besides harmonizing, all of them sang solos, and in the latter each did much better than when they sang together. What this act needs is more rehearsing.

Raymond Bond and Company followed in a sketch.

Duffy and Swenec came on fourth and brightened up what had been a dull quarter of an hour. With some work and some brains these two are going to be prime contenders with Bill and Gordon Dooley for a place as favorite slap-stick and knock-about comedians. They burlesque the song and piano act, and in this, Swenec at the piano is a scream. They then progress to a point where the audience is fairly howling, but finish weak and abruptly. The idea of the act as clever, as are the boys themselves.

Harry Lee followed in a hard spot. See New Acts.

In the feature position were the Four Marx Brothers. This is a real act for vaudeville. There is no one in the varieties quite like Harpo Marx and no one who does ad lib any more brightly than Dad.

Two girls, Morgan and Kolter, were on after the main act, and did well. This act is well known on the small time, and the more often it is seen the firmer is the impression that some production manager is missing a good comedienne in the fun-maker of the two. She always gets her stuff out, she can sing, and she has a manner of conducting herself on the stage that establishes her as a girl of large personality, notwithstanding that she is quite thin physically. For a solo she sang like Eddie Leonard, Al Jolson and Galli-Curci respectively doing well with both the first and the last.

Over Your head, a novelty, closed the show. See New Acts.

M. F.

## KEENEY'S (Last Half)

Comedians that bill themselves as original and then present an act fairly bristling with gags of ancient vintage lay themselves bare to scathing criticism. This applies to Richards and Lawrence, who presented a straight and nance turn in opening the show. The two have personality, and one might boast a fair voice. But that is all.

La Petite Jennie and Company, a clever Midget, assisted by her sister, who is just a fraction taller, scored in the next to opening position. Again there was an example of misleading billing. This act is called spectacular on the program, but contains nothing of that nature. It is interesting, and that is all that can be said about it. La Petite is clever enough with her series of dances, but her sister, lacking a musical voice, would find it more affective to recite her little bit.

Roger and Lunn, in songs, patter and cross-fire, scored quite a hand, but displays considerable go by stealing an encore on the slightest provocation.

Fashions De Vogue is indeed vaudeville's latest style show and an act that is really novel and interesting. This fashions should always score a good sized hit.

Wolf and Stewart, following the illustrated weekly, presented their well known comedy playlet. In Two Flats. Brimful of good clean humor and with every line provoking an hearty laugh, they won a good share of applause.

Lillian Fitzgerald and Clarence Senner were the headline attraction, and, naturally, walked off with the biggest hit of the evening. Miss Fitzgerald presented the same act she did the big time several weeks ago.

Roberto and Company, in closing, score. Here is an honest man as well as a very clever juggler. He has billed his act as a sensational juggling novelty and one might add the adjectives interesting and par-excellent.

E. H.

## VAUDEVILLE REVIEWS

(Continued from page 9)

## HAMILTON (Last Half)

With the miracle of motion-pictures The Miracle Man, as the main attraction here, the house had no difficulty in doing big business. The new orchestra which has been installed in place of the concert men, is under the direction of John McEwan, who conducts capably.

The Upside Down Millettes opened with their novel offering. The two men went through their routine of aerial stunts, all of which were done with head-stands. Their fate thrilled and received much applause.

Davis and Chadwick, two colored men, would benefit themselves and their act by either eliminating their patter, or getting a new line of talk altogether. The dancing part of the act is the best and could be worked up to better advantage. Some singing is included in the routine, but much cannot be said for it.

Paul Decker and Company have a comedy playlet, which would give a much better account of itself in the hands of more capable people. This does not exclude Decker himself, for he is one of the worst in the cast of four, three of which are women. Decker's playing is entirely too affected, and the others seemed to lack spirit. The lines can also be improved to a large extent.

Fred Berrens no longer asks for a young lady to assist him from the audience, but has his imaginary partner come late and introduces her after he opens with a number on the violin. His pianola proved to be new to this audience and the novelty netted him the largest hand of the bill. The pianola went wrong in one place, however, and though it was unnoticeable to the audience, Berrens said My mistake, and showed it.

Married Via Wireless, a scenic musical tab, closed the show. The songs in the routine all published numbers and are fairly well rendered. The best part of the offering, however, lies in the scenic effects of what is supposed to represent the ocean. In this bit, the turn offers some real novelties, which were accorded much applause.

G. J. H.

## CITY (Last Half)

Chic and Chiclets opened the show with a comedy cycling act that went over very nicely. The girls wear some very nifty costumes and all do good riding.

Freeman and Lewis offered a singing act that was a riot despite the fact that the majority of their numbers were old ones. They have a style that is sure fire and put their numbers over with a bang.

Rives and Arnold had the laughs coming thick and fast all the way through. Billy Arnold is a comedian of no mean ability and his handling of lines is excellent. Miss Uives looks and does well.

The Fox News Reel shoved it's nose into the affaire at this point.

Frank and Tobie followed with Song and dance act that got over very nicely. They offer character numbers and their repertoire includes, The John and the Vamp, The Rounder, The Naughty Kind and The Baseball Game. In the Kid number Tobie reminds one strongly of Frances White.

Fred Allen goes a little of everything and gets a laugh for every little thing he does. He's one of those natural nut comedians who never fails to take advantage of an opportunity. He scored a huge hit and had to take an encore and several bows.

Jack Trainor and Company offered a rather pleasing comedy sketch which has some very excellent comedy in it. Trainor as the old boy who can't give up his interest in women, is capital. The others in the cast play their parts well.

Joe Browning didn't do a thing with the show but stop it cold. He started the talk flowing and kept it a going, much to the merriment of the audience. He had to take two encores and then decline a third.

The Three Daring Sisters closed the show with an exhibition of trapeze work that is a thriller. The girls scored a solid hit for their clever work in midair.

Two short subject features that concluded the performance.

S. K.

## HARLEM OPERA HOUSE (Last Half)

Owing to the showing of the photoplay, "The Miracle Man" and the giving away of premiums, the vaudeville bill was curtailed and consisted of only four acts, the first of which did not go on until 8:50.

Elsie Mains and her Melody Boys opened the show, but the spot was not a hard one, due to the fact that the audience had been warmed up by the picture and the hour was late. The act won good applause and is not without merit, the closing number being particularly full of pep. The Melody Boys, five in number, make a classy jazz orchestra and certainly do their share in putting the act over. Miss Mains works hard and gets more than the average effect out of her blue number. But, when it comes to shimmying, there are shimmy dancers and shimmy dancers. Some do the shimmy in a manner that is natural and fascinating. But they can't all be Bee Palmers. The shimmy dancing on Miss Mains is forced, and, being neither fascinating nor natural, suffers greatly because it has no grace and is overdone. Less of the shimmy and more of the jazz will raise the standard of this act.

Edwards and O'Neill, a man and girl, open with a better than ordinary line of patter and follow it up with a specially written duet that is quite tuneful. The girl's solo, in a fantastic costume, can be commended from the point of view of her dress, but, so far as the song is concerned, the reviewer could not make out what she was singing about. The dancing of the man is deserving of special mention and his backsomersaults at the finish brought the act to a dandy close.

Morgan and Gray have a sketch that deals with a commuter who hates to get up in the morning. Until the very end, the thing is plotless, dealing only with his efforts to get out of the house in time to catch the train. But the acting and the cross-fire between himself and his young wife is quite entertaining. After his rush to get started to work, he finds out that he doesn't have to go to town at all, for his eye catches the comic supplement of the morning newspaper and he realizes it is Sunday. Perhaps even a better ending would be if he should read that his shop had gone on strike.

The vaudeville bill was closed by the Worth Wayten Four who got over capitally and who could have easily taken a second encore had the bill not been so "tight" for time. New Acts.

H. J. G.

## PROCTOR'S 125th STREET (Last Half)

On Friday evening, with "The Miracle Man" as the feature, the large crowd was easily explained, although the film is running a full week here.

The Rigidon Dancers followed the feature with a pleasing novelty offering. New Acts.

George Alexander slowed up the show with his monologue and songs. New Acts.

Willie Karbe offered a sensational acrobatic equilibrist turn and scored a big hit. New Acts.

The Clark Sisters dragged at the beginning, but speeded a bit toward the finish. New Acts.

Leroy and Mabel Hart have an appealing turn in which the pair sing a routine of old songs. They use two sets, in one and full stage. Both have good voices and appearance, but the act needs considerable cutting for speed purposes.

Inness and Ryan are favorites at this house and Miss Ryan's entrance was the signal for a big hand. She took advantage of it by saying "I bet we get Passaic next week, after that reception". Inness does a bit as "straight", but most of his work consists of singing. Miss Ryan is a clever comedienne and handles her material well.

Jim and Irene Marlyn offered some singing, dancing, violin and piano playing. The dancing end of the turn is the best and could be worked up to better advantage. The closing number, in which the pair offer a cake-walk in a novel manner, made a dandy finish and netted the pair a very large amount of applause.

The Exposition Jubilee Four, all colored men, closed the show and took two encores in that position. The men sing well, but have one yodelling bit in the act that is being done by many quartetts playing in vaudeville. It was started by Eddie Leonard's Minstrels a few years ago.

G. I. H.

## AUDUBON

(Last Half)

De Voe and Statzer start their offering with what seemed to be a pose representing two men playing banjos. For, although we sat in a front box and could see the two strumming, we could not hear the twang of one note on the strings above the orchestra's accompaniment. The main part of their turn, which consisted of strong-man and acrobatic work, was really meritorious, for the men offered a routine of new stunts and two sensational ones which are featured by Regal and Moore. As an acrobatic offering, the turn is excellent, but the comedy patter is poor and contains nothing that is laughable.

Charles Deland and Company are using an old comedy sketch which has been seen on the small time for some years. The offering has the old theme of mistaken identity and is presented in a farcical manner that is very much overdone by Deland and his partner, a woman.

Jean Barrios is to be given a good deal of credit for being exceptionally quick-witted. Barrios, a female impersonator, rendered two numbers, and although he did so very cleverly, the audience started to "raze" him. He pulled off his wig at the end of the second number, and soon had all those who were ready to roast, applauding. He went through his routine from there on and stopped the show.

Following the Fox News, Al Raymond, minus his make-up and attired in a street suit, offered his monologue, undoubtedly one of the best to be heard in Vaudeville today. He includes every topic that has any interest to the public, and his gags are all sure-fire. The one telling about the result of Napoleon's fame, has stopped the show every time the writer reviewed Raymond.

Jimmey Hussey and Company closed the show and found a big welcome waiting for them. Hussey was compelled to take quite a few encores. Billy Worsley, who is very popular here, was greeted with applause on his entrance and was compelled to take an encore. Tot Quarters also found herself among friends. The jazz band is one of the best in vaudeville and turned out jazz in a manner that would make a Quaker shimmy. Stewart Allen, the drummer, has a dance that is a real novelty.

## REGENT

(Last Half)

The Gaston Duo are a couple of male acrobats who disport themselves on a ringed trapeze that looks like a pair of rimmed eyeglasses with the glass missing. The contraption is studded with electric lights in the center and helped to create a sort of spectacular atmosphere for their balancing stunts within the huge rings.

Corinne Arbuckle sang various popular tunes in a clear tone of voice that seems to be best adapted to the ballad type of songs. She sings specially written announcement concerning the song she is about to render, and so inane are the words that they seemed to role her offering of its spontaneity. She could easily make a much better impression if she eliminated the announcement and confined herself to a choice of songs better adapted to her rich voice and rather distinctive personality.

Ezra Mathews and Company offered a playlet entitled Quick Sales, which has to do with a young man who beats his prospective father-in-law out of \$1000.00 in a business deal, thus proving his smartness to dad-to-be and winning the latter's daughter. Badly acted by three people that comprise the cast, it is quit unlikely that Quick Sales will win its way into big time houses.

Friend and Downing, a straight man and a Hebrew dialect comedian, won the honor niche for themselves at this house with their rapid fire quips and laughter provoking parodies. In the neighborhood small time houses their act will probably always prove sure fire; but if they hope to gain renown in the better class of theatres they'll have to change their style somewhat, the suggestion being that the straight man read this lines in a more spontaneous manner.

Lawler and Grazer received considerably more than a fair measure of applause with their act, which consists, for the most part, of a number of dances badly executed. Miss Lawler's costumes were distinctive, even though her dancing was not. And, as for Grazer, his effeminate dancing proclivities might be all right in a girls' seminary, but, at this house, they aided and abetted him naught. In all fairness to them, however, it must be said their act got over more by reason of their strenuous efforts than anything else.

M. L. A.

# VAUDEVILLE

## WILLIAM ROCK AND GIRLS

THEATRE—*Palace*.  
STYLE—*Singing—Dancing*.  
TIME—*Twenty-Eight Minutes*.  
SETTING—*Four—Special*.

Credit is due Bill Rock for the manner in which he presented this act. One thing that he did not cheat on is the customing and it can be said in all truthfulness that the wardrobe worn by his seven girls is elaborate. The act opens in four, with a blue cyclorama and three steps in the rear of the stage. Rock appears and sings a song about the girls he met in Paris, and Phoebe King, Alyse Church, Helyn Eby and Gladys James enter, adorned in Parisian costume, and, for a finish of this number, all dance off.

A military dance is then offered by Ethel Broadhurst and Louise Dale. Rock, attired in a soldier suit, then sings a comedy song with a few good punch lines that hit the mark. Gladys James then uncovered a number called "Shoulder Shaking Blue," accompanied by a dance in which her feet are employed too freely, for, if her shoulders had been shaken a trifle more, this girl would have scored a sensational hit. As it was, the number just missed.

An Oriental dance by two girls, with Rock doing a Chinese rag patter, caught on. For the next number Rock, made up as an old time rounder, sings about all the girls he knows and that he can not be tempted by any. During the rendition, the girls appear wearing wonderful clothes. This number is not unlike the one in the first portion of the act, but is splendidly put on and went over with a bang. The old man falls for the military girl.

Special attention is called to Ethel Broadhurst, who wore the Hoop Skirt and danced most gracefully. The Cosmopolite, introducing women of the vain, extravagant and flapper type received a huge hand, due to the georgeous costuming.

The finish finds Rock and Halle Manning, as old timers, with the girls attired in simple frocks all in a group, with the spot on them. This is a beautiful finishing picture to an act that can headline anywhere. J. D.

## JOHN HOLMAN

THEATRE—*Proctor's 125th St.*  
STYLE—*Contortion*.  
TIME—*Ten Minutes*.  
SETTING—*In One*.

Holman can improve his offering at the very beginning, by cutting out the song which he uses for his opening and doing something else. His contortion stunts are good, and, although other contortion acts have shown better stuff, Holman will do for the three-a-day. If he would try to get some novel idea in which to present his work, such as Ferry, the frog-man, or Herman and Shirley, he may do for the big time, for novelty counts a lot. G. J. H.

## GENE FOWLER

THEATRE—*Proctor's 125th St.*  
STYLE—*Equilibrist*.  
TIME—*Ten Minutes*.  
SETTING—*Full Stage*.

Although, in trying out his act, Fowler worked in full stage, he can easily present his routine in two. He offered a number of feats in equilibrism, walking on his hands and some one-arm stunts. He put over a few that are new and did all of his stunts well. He should find plenty of work as an opener or closing turn. G. J. H.

## NEW ACTS and REAPPEARANCES

### ROONEY-BENT REVUE

THEATRE—*Royal*.  
STYLE—*Miniature production*.  
TIME—*Fifty minutes*.  
SETTING—*Full stage (special)*.  
This offering, which the bill says was written by Edgar Allan Woolf, with music by Cliff Hess and Joseph Santley, is worked around the song which has been featured by Rooney and Bent for so many years, "The Daughter of Rosie O'Grady."

Rooney takes the role of a young man who has been hunting all over the world for a girl who has not got "the gimples," and after finding that they all have 'em, in Ireland, France, Spain and even America, finds out that the girl who has been his friend for many years is the one he has been looking for. This girl is Marion Bent, the "Daughter of Rosie O'Grady."

It would take a great deal of space to describe in detail the many specialties, the setting and the very pleasing manner in which the plot is brought out. But we must say that, despite the length of time the offering runs, there is not one minute that drags for lack of interest or any other reason. Rooney is on stage always and does a little burlesquing in bits that are riots as far as laughs are concerned.

With Rooney and Miss Bent are a jazz band that plays excellently and a number of specialty artists, Mlle. Marguerite and Frank Gill, Zella Rambauer, Lucille Love and Lillian Fermyole. All of the girls are pretty and do their work excellent.

But no review of the act would be complete without special mention of Mlle. Marguerite, a dainty little Spanish girl.

How she can dance!

Her partner, Frank Gill, is a bit stiff, but when they dance together, all eyes are concentrated on the little girl. And when it comes to difficult stepping, she can rank with the best.

All in all, with Rooney and Bent's personality, Pat Rooney's dancing and comedy, the good work of the cast, the resplendent settings and the excellent wardrobe, Pat Rooney and Marion Bent have given vaudeville the best offering it has had in years. G. J. H.

### MAYHEW AND TAYLOR

THEATRE—*Mt. Vernon*.  
STYLE—*Singing and Patter*.  
TIME—*Sixteen Minutes*.  
SETTING—*Full Stage (Special)*.

After a separation of two years, Stella Mayhew and Billy Taylor are re-united in vaudeville. During those two years, Taylor has been writing the prefix "Capt." before his name, and Miss Mayhew has been doing a single. At this house, the act was billed as "Stella Mayhew", although the sign on the outside of the theatre put Taylor's name with her's.

Miss Mayhew opens with some comedy following an attempt at classical singing and then introduces Taylor. A "blues" bit, with Taylor at the piano, was sung and delivered by Miss Mayhew in her familiar manner, as the opening song. The remainder of the turn consisted of an excellent line of patter, a few songs by Taylor—and, of course, Miss Mayhew sang.

The re-union is one that will undoubtedly be featured over the big time, because the act is worthy of it. G. J. H.

### WORTH WAYTEN FOUR

THEATRE—*Harlem Opera House*.  
STYLE—*Male Quartette*.  
TIME—*Nine Minutes*.  
SETTING—*In One*.

The Worth Wayten Four is a quartette that gets away from the rut followed by most acts of this sort. It is original, melodious and laugh-getting.

Attired in pea-green coats, white trousers and green straw hats, the four make a nice appearance. The comedian is distinctive from the rest in his dress, in that he wears a red cap.

The quartette opens with a medley, sung passably well. Then, instead of following out a routine of songs, the remainder of the act is devoted to well done imitations. The first is of a planning mill, with one man impersonating the noise of the saw and the other three sounding the mill whistle. The quartette next renders a medley of numbers, imitating an Hawaiian steel guitar. This is followed by a rendition of the "Rosary", after which the quartette closes with a jazz harmony number played on "kazo" instruments in the shape of tennis rackets. For an encore, they do a steam calliope number that is excellent.

The Worth Wayten Four have a crackerjack quartette act. H. I. G.

### RUSSELL AND REMINGTON

THEATRE—*Proctor's 125th St.*  
STYLE—*Singing and Banjo*.  
TIME—*Twelve Minutes*.

SETTING—*In One*.

A neat appearing couple, the lady member of which sings well and the other plays the banjo with good effect. They opened with a selection from "Maytime," following which she sang a ballad from the "Better 'Ole." He then rendered a medley of numbers starting with "The Stars and Stripes Forever" and ending with a number of popular songs. This last bit should be cut down by one number, for his solo lasts entirely too long. Both closed with a popular number. The turn will do nicely for the three-a-day. G. J. H.

### HARRY LEE

THEATRE—*Fifth Avenue*.  
STYLE—*Monologue*.  
TIME—*Seventeen Minutes*.  
SETTING—*In One*.

Nicely dressed and making a pleasing appearance, Harry Lee, with his new monologue, came on in a hard spot and had a rather hard time getting started.

He opened from the house, coming down the aisle arguing with the program-card boy about why he was pulling Harry Lee's name out of the frame. Learning that it was because Lee had not shown up, he took his place on the stage and informed the audience that he was the manager of the theatre and that, having actors quit on him, was no new thing in his young life. From this he went into some humorous but questionably tasteful comment on actors and their ways, suddenly interpolated an old Andrew Mack song and then progressed to generalities.

Lee's talk is fairly good throughout and often gets laughs. M. F.

### A DEBUT IN DEBUQUE

THEATRE—*2nd St.*  
STYLE—*Farce Burlesque*.  
TIME—*Thirty-two Minutes*.  
SETTING—*Special*.

We could sum up our opinion of this act in three words: It's a coker. It is, without a doubt, the cleverest bit of farce burlesque the writer has ever seen. It is not over-drawn nor exaggerated, and there is a laugh from beginning to end.

A certain actress, starring in a road company of a sensational drama, arrives at last in her home town. Of course there is a sell out, and everything looks rosy, when out of the sky comes an announcement that half of the company has been lost in a snowstorm, and will not arrive on time for the show. The leading man, formerly a quick change artist in vaudeville, is prevailed upon to play the parts of the missing members, in return for the hand of the leading lady.

The audience is then informed by the manager of the company, that in the third and last act, they will witness something unique in the annals of the drama, and they do! It's a pity there isn't more of the act, for those who witness it will always want more.

George Bancroft, as the leading man, is capital. If he hasn't already appeared in Broadway farce, it won't be long before he will. Hortense Clement as the leading lady is equally good. Harry Sleight, Daniel Garrett, and August Thorn assist them capably in their respective roles. The act is an assured success. Of that there can be no doubt. S. K.

### BURTON AND SHEA

THEATRE—*Proctor's 125th St.*  
STYLE—*Talking and Singing*.  
TIME—*Fourteen Minutes*.  
SETTING—*In One (Special)*.

Man and Woman, working before a special drop showing the entrance of a private house. The man takes the part of painter, and, incidentally, does not put one bit of paint on the wall, and the lady, who has a very pretty appearance, works as a maid.

The routine consists, for the most part, of cross-fire between the two, in which they put over some gags that are good and others that are fair. The man sings two numbers in the offering in a fairly good voice. The turn will do nicely on the small time. G. J. H.

### GREAT WESTERN FOUR

THEATRE—*Proctor's 125th St.*  
STYLE—*Singing*.  
TIME—*Fourteen Minutes*.  
SETTING—*In One (Special)*.

The Great Western Four is a quartette consisting of three men and one girl. The drop, which represents a western scene, lends novelty to the act.

The offering starts with a semi-classical ballad and, though at the start the singing harmonized nicely, towards the finish it was a long way from perfect. The girl sang a "coo-blues" song, but could not be heard above the din of the orchestra in this house for the musicians seemed to be resolved to make it a jazz-band selection. The rest of the offering consisted of published numbers, sung by the quartette.

Their harmony needs improvement in spots, but, with a little rehearsing, the turn should go well on the three-a-day. G. J. H.

## STOCK NEWS

## Six Companies Open in as Many States This Week

Attracted by Good Business Being Done, They Will Present Late Releases and Favorites Which Have Proven Worth in the Past

Six new companies will open this week in almost as many states. Among them will be the Will E. Calhoun Players, who will give a season at Arkansas City, Kansas.

G. K. Brown, who, for some time, has operated the stock company at Whalom Park, Pittsburgh, will transfer his activities to White Plains, New York, where he opens at the renamed Newell Theatre, now the Palace. Jack

## PLAYS 75 WEEKS

SAN FRANCISCO, Cal., Oct. 25.—The Del Lawrence Stock Company has just closed a season of seventy-five continuous weeks at the Majestic Theatre here, and their place is being taken by King and Thornton, who will install a stock company for an indefinite run.

## ROTARY STOCK ORGANIZED

Wateska, Ill., Nov. 3. The A. J. Woods Rotary Players, with headquarters in this city, have been organized and the following principals engaged: Albert and Edward Ferguson, and Amy Goodrich. The company will play in about six towns through Indiana and Illinois.

## COAST COMPANY ROSTER SET

San Francisco, Cal., Nov. 2. The roster of the new Majestic Theatre Stock Company, which follows the Del Lawrence Players, who have just concluded a seventy-five weeks' run at the theatre, includes Landers Stevens, Georgia Cooper, Charles King and Virginia Thornton, as principals. The opening play will be "Within the Law."

## JOHN CRAIG OPENS FRIDAY

BOSTON, Mass., Nov. 3.—"The Outrageous Mrs. Palmer" will be presented at the Arlington Theatre in Boston on Friday evening, Nov. 7, by John Craig, with himself and Mary Young in the leading roles.

Others who will appear in the cast are William H. Powell, Mark Kent, Arthur Eldred, Grace Louise Anderson, Betty Barnicoat, Charles Bickford, Mabel Colcord and William Norton.

## DAISY CARLETON IN ROAD SHOW

BINGHAMPTON, N. Y., Oct. 31.—Daisy Carleton, last season at the head of her own repertoire company in "The Irish Cinderella," joined the "I Love You" company here today, as leading woman. The company will go on the road as soon as Miss Carleton has rehearsed her part.

## GO INTO PRODUCTION

Anne Hollinger and Cy Weaver, both well known as leading people in stock, have been signed by George Gatte for his road company of "Revelations of a Wife." Miss Hollinger will play the lead, and Weaver the comedy role of the production.

## ORGANIZES TABLOID

Andrew Castle, who managed one of the Howard companies, has organized a tabloid stock company, with Bobby Barker as the featured comedian. The Howard houses were the National, Imperial and Victoria Theatres.

## CHICAGO NEWS

## States Attorney Interested In \$5,000 Suit of Actress

Wife Moves to Have Estate of Rich Brewer, Sued by Ada Henry, Conserved, on Ground That He is Feeble Minded

The suit for damages filed four months ago in the circuit court in which Mrs. Harriet J. Whitman, known in theatrical circles under the stage name of Ada Henry, alleges that Jacob F. Rehm, a wealthy local brewer, stopped payment on checks and notes, amounting to \$5,000 which were written and indorsed to her, was again brought to light last week when Attorney Charles H. Wells, acting for Rehm's wife, filed a petition that a conservator be appointed to care for the Rehm estate, said to be valued at \$150,000. It further adds that Rehm is feeble minded and incapable of transacting business affairs.

In her suit against Rehm, Mrs. Whitman claims that the money is due her, but, at this juncture, refuses to shed any light upon how she obtained the

notes and checks. Mrs. Whitman has denied that blackmail is attached to the case in any manner whatsoever, but admits that she possesses a number of very important letters which were written to her years ago when her name shone brilliantly in the lights of the various theatres throughout the country. When asked if the notes now in her possession were given her to stop a breach of promise suit, the actress answered:

"I will not answer that question. I have the notes, they are legal, that's enough. What does any one care how I got them?"

But it is intimated by the States Attorney's office that there is some one interested as to how the notes were obtained. The case will be called for an early hearing.

## MAGICIANS FORM CLUB

The Chicago Conjurer's Club, organized "to prevent professional magicians from revealing the mysteries of the art," was launched at a stag party given Friday night at the Dill Pickle club theatre on Tooker place. Exhibitions of hypnotism, card palming and fire eating were given by the members, but the dancing of "Fatima Gracie" proved the feature of the program.

A move to organize the magicians into a national "anti revealing" society will be started soon, according to Hugh Johnson, one of the leaders of the organization. Officers of the club will be elected at a meeting in the near future, it was announced.

## BOMB EXPLODES IN THEATRE

A bomb was exploded in the stage entrance of the Independence Theatre on Friday night but no damage was inflicted or no loss of life reported. It was near midnight when the bomb went off. Adolph Gartner, owner of the theatre, said he has had no labor troubles or any trouble with employees.

## QUIT "THE DREAM SONG"

D. Delmater, lessor of the Central Music Hall and part owner of "The Dream Song," appearing at that theatre, is reported to be out of the venture entirely. The change is said to have taken place early this week. The cause of Delmater's alleged withdrawal has not been learned.

"The Dream Girl" will run along for two more weeks and will then be supplanted by another attraction. It is said that the Central Music Hall will be a starting point for a number of productions which will be tried out here and then sent into Eastern territory for a run.

## NEW SHOWS COMING HERE

Among the new attractions announced for Chicago theatres in the near future will be "Tumble Inn," which will come to the Garrick theatre Nov. 9th. George Arliss will come to the Blackstone in a new play entitled Jacques Duval on Nov. 10. On Nov. 16 Nora Bayes will come to the Cort Theatre in "Ladies First." On Nov. 16, Fred Stone will come to the Colonial in Jack o' Lantern.

## JOINS BROOKLYN CO.

Dorothy Sheemond is playing in genuine leads with the Fifth Avenue Stock Company, in Brooklyn. She signed, originally, for two special roles, but the management decided to retain her.

## TAYLOR DELAYS OPENING

Charles Taylor has decided to postpone the opening of his travelling company this season, due to the labor unrest and the uncertainty of booking conditions that prevails. He will wait till after the conclusion of the holidays, before he starts his company, if he starts it at all this season.

## JOINS NEW BRITAIN CO.

NEW BRITAIN, Conn., Nov. 3.—Claude Kimball joins the Lyceum Theatre Players, at the Lyceum, this city, today, as leading man.

## JOINS 14TH STREET CO.

Jane Marbury has been signed as leading lady with the 14th Street Stock Company at the Fourteenth Street Theatre, New York.

## MORE PLAYS RELEASED

"A Regular Feller," recently produced by Charles Emerson Cook and placed in stock, is now ready for release, along with "Please Get Married," which has also been made available for stock.

## BLANEY VISITS THEATRES

Harry Clay Blaney took a flying trip last week, to look over the houses in Baltimore and Wilkesbarre. In the latter city, he will install a company as soon as the theatre, The Nesbitt, has been renovated.

## HOWARD COMPANIES CLOSING

CHICAGO, Ill., Nov. 3.—Lorin Howard has decided to retire from the stock producing field and, accordingly, the following dates for the closing of his companies have been announced.

One will close Nov. 7, another on the 13, and a third on the 22nd. Frank A. P. Gazzalo will keep one company intact to play all three of the houses being vacated and will then return to his regular policy of playing road attractions.

## OFFERING NEW PLAY

BOSTON, Mass., Nov. 3.—Jessamine Newcombe is making her debut in Boston this week in a new play called "The Truants," written by Wilfred T. Coleby. She will open at the Copley Theatre. Miss Newcombe is also arranging for a series of performances of Shakespeare, which she will present in Boston later.

## "LA DOINE" ASKS FREEDOM

Mrs. James P. Davis, known in the profession as "La Doine," has filed a bill in the Superior Court of Cook County, asking that her marriage to James P. Davis be annulled.

"He nearly chocked me to death once," said Miss La Doine. "On the day of our marriage, he was driving along Michigan Boulevard in his car and he saw me. He forced me into his car and then drove furiously to Crown Point. There he threatened me and forced me to marry him." The case will be heard late next week.

## STRIKE MAY CALL AGENTS

There is a possibility of at least twenty theatrical agents, members of National Guard companies of this city, being called into action for service in the Illinois coal field, according to reports. Governor Lowden, in command of the Illinois troops, announces that the various companies can be called out in four hours. The theatrical men are members of Co. F, Fourth Illinois Infantry, I. N. G.

## PLAY ON CO-OPERATIVE PLAN

"A Regular Feller," played the last days at the Blackstone theatre on the commonwealth pia. It is said that Harry Powers also came to the rescue with a sum of money to help the company over the rough spots.

## HELP JEWISH FUND

Jones, Linick and Schaefer have made a donation of \$1,500 to the Chicago fund of the Jewish Relief Drive, now in session. Many other local theatrical firms and individuals have made liberal donations to the fund.

## CRITIC IS WOUNDED

Word has been received here telling of the wounding of Dick Little at the Russian front where he is war correspondent for the Chicago Tribune. Before going to Europe Little was dramatic critic for the Tribune. He is reported as seriously wounded.

## JOST HAS "PECK'S BAD BOY"

William Jost, formerly in the office of Rowland & Clifford, now has "Peck's Bad Boy" on the road. The Payne Children are featured. They are under the management of L. Andrew Castle, who will put them out in a new show next season.

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## ABOUT SUNDAY SHOWS

The plethora of Sunday night vaudeville shows now running in the theatres along Broadway is significant.

For one thing, it seems to betoken an obviously popular desire for theatrical amusement on Sunday night. The best proof of this is the large attendance at the shows that have been holding forth in first-class houses during the last month or so and which have been increasing in number from week to week. Which leads to the surmise that, pretty soon, New York will gird its dramatic loins, to use a figure of speech, for a battle royal with the virtuous Sabbath societies, for it is quite apparent that the theatre loving New Yorker will not rest contented with just vaudeville.

The passing of liquor has given new impetus to theatrical patronage throughout the country. Work is almost as plentiful as strikes, and the present earnings of the majority of workers seems to be sufficient for their average needs, including theatrical amusement, which has risen less in cost than anything else.

The result is that the time was never more propitious than now for the managers to invoke legislation looking to the legal sanction of regular dramatic shows on Sundays. For everybody knows that the so-called "concerts" are nothing more or less than regular vaudeville shows such as are given in our theatres on week days.

## ARTHUR HAMMERSTEIN SUED

Arthur Hammerstein is the defendant in a suit brought by his stepmother, Mrs. Emma Swift Hammerstein, for \$2,500. She claims that he promised to pay her the rent of the Republic Theatre in quarterly payments and the sum sued for is the payment due for August. The alleged agreement to pay was made in April 15, 1918, in the presence of Oscar Hammerstein, deceased, she says.

## TWENTY-FIVE YEARS AGO

Jessie Busley was the ingenue with "The New Boy" Co.

Geo. W. Ripley was business representative for the Eva Tanguay Comedy Co.

Minnie Schult was singing "The Little Lost Child" and "Caprice".

"A Man Without a Country" was produced at the American Theatre, New York.

Richard Mansfield presented "Napoleon Bonaparte" at the Herald Square Theatre, New York.

The Valdares were with Tony Pastor's Co.

"The Liberty Bell" and "Manhattan Beach" Marche by John Philip Sousa, were published by the John Church Co.

## Answers to Querries

E. B. T.—We would not say, though this column, who the best "blues" singer in vaudeville is. Among the old-timers there is Stella Mayhew, who may be thought best. There are many others too numerous to mention.

B. N. C.—Billy Worsley is an Englishman.

C. C.—Buzzell and Parker were formerly with C. B. Maddock's Not Yet Marie.

B. C.—Elsie Ferguson is married. Her husband's name is Thomas B. Clarke.

T. B.—Claude West is still doing black-face. He is now with the League of Nations act in Vaudeville. A letter to him, care of Harry Sauber, in the Fitzgerald Building, will reach him.

V. L. D.—I. A. T. S. E., stands for the International Association of Stage Employees.

H. K. D.—The Princess Theatre, Montreal, was partially burned in Sept., 1915.

B. K. Y.—Stolen Orders was presented at the Manhattan Opera House opening Sept. 24, 1915. It was a melodrama in three acts by Cecil Raleigh and Henry Hamilton, produced by William A. Brady, F. Ray Comstock and Morris Gest, by arrangement with Arthur Collins. It closed Oct. 9, 1915.

S. F.—Treasure Island opened at the Punch and Judy Theatre Nov. 11, 1915.

Wag—Milton E. Hoffman was appointed assistant manager of the Peerless studio at Fort Lee at that time.

K. G.—Marie and Mary McFarland were their names. Don't know where they are now.

B. T.—September Morn Nymphs was a diving act. It played the Low houses in 1914.

J. F.—Roger Imhof, Hugh L. Conn and Marcelle Coreene, formerly presented a playlet called Surgeon Loude, U. S. A. They are now using The Pest-House.

G. D.—The Squaw Man feature which you have reference to was released in 1914 with Dustin Farnum in the leading role. Jesse L. Lasky Feature Play Co. produced it.

I. B.—James J. Corbett did a single over the Loew time in 1914.

E. N.—The Jeweled Slippers was a two-reel feature released by the Selig Polyscope Company in September, 1913.

It was the second production of the Man In The Street series.

F. P.—Ruby Norton has appeared in vaudeville. She did a sister act with Cora Melnotte and later played on the big time with Sammy Lee. She is now featured with Andrew Toombs in Nothing But Love.

D. J.—We don't know if Clarence Nordstrom is any relation to Frances and Marie.

L. H.—The Parry Twins appeared with the 101 Ranch show.

N. U.—Grandfather's Clock was presented by W. C. Cowper at Jacob's Theatre in Hoboken, N. J., thirty-one years ago.

T. I.—John Drew appeared in a revival of "Much Ado About Nothing" at the Empire Theatre, on Sept. 1, 1913. It was revived by Chas. Frohman.

C. M.—Robert Woolsey did a two-act with Hazel Boyne, who is now on tour with C. B. Maddock's "Not Yet Marie."

## HAST GETS NEW COMEDY

"Love On Account," a farce comedy in four acts, by Leroy Clemens and Leon Gordon, authors of "Watch Your Neighbor," has been bought by Walter Hast and will be placed in rehearsal next week.

## CLUB OPENS NEW HOUSE

The new club rooms of the Society of American Dramatists and Composers, were opened at 148 West Forty-Fifth Street last Thursday with a luncheon tendered to the members by the board of directors. George M. Cohan, president of the Society, presided at the table. Among those present were: Jane Cowl, Arthur Hopkins, John L. Golden, Roi Cooper Megru, John Luther Long, Montague Glass, Mark Swan, Percy Mackay, William Gary Duncan, Rita Welman, Isidore Witmark, Max Marin, Victor Herbert, Henry Erskine Smith, Maurice Samuels, Clara Lipman, Channing Pollock, Percival Wilde and A. C. Flexner. Mr. Cohan was presented with a gold latch key to the club room. Max Marin and William Le-Baron were elected to the board of directors.

## RIALTO RATTLES

### PLAYS WITH NEW STARS

Civilian Clothes—Hart, Schafner and Marx.

Scandal—Mr. and Mrs. Eugene Walter.

Buddies—Klaw and Erlanger.

The Gold Diggers—The Ticket Speculators.

### HOW TO WRITE A SONG:

Rhyme "moon" and "June"

With "croon" and "spoon"

Then put in a "Blue" line to fit;

Rhyme "gleams" and "seems"

With "beams" and "dreams".

And you have written a popular hit!

### WE VOTE TO ELIMINATE—

Fat women doing the shimmy.

Any more songs about Dixie.

Gags about Bevo having no kick.

Xylophonists who play "William Tell" and "Poet and Peasant".

### EVOLUTION

When an actor is on the bottom rungs of the ladder, he's a Ham. When he reaches the top he wants to be a Hamlet.

### OH!!!

Belasco's new play is to be called "The Son-Daughter". Make your own pun.

### NOTHING NEW UNDER THE SUN

Twenty-five years ago last week the Herald Square Theatre announced that, in future, no tickets would be sold except at the box-office. How many theatres have announced it since then?

### DREAMS AND DREAMS

"The Dream Girl" proved rather a nightmare to most of the folk connected with it.

### A FORECAST

If admission prices keep going up, the time is not distant when only stevedores and milkmen will be able to afford the theatre.

### WHATEVER IT'S WORTH

If Frank Worth's contention is true that he has established a record for vaudeville booking, he has proven his worth.

### A SINISTER MEANING?

Hugh Herbert, who just dissolved partnership with William B. Friedlander, is appearing in a piece entitled, "Mind Your Own Business". Wonder if it's taken from life!

### AWAY IN THE CLOUDS

Even if this fellow Curtiss is not the son of the aviator, he made his bride of the "Not Yet Marie" Company think so and certainly had her up in the air.

### FROM "OUT IN FRONT"

"Every day is a holiday at the Hip", goes the ad. But not for the people in the show.

### CAN'T TEASE CLARENCE ANY MORE

There's nothing in a name when "Clarence" leads the record in box-office receipts.

### UP TO THE MINUTE STUFF

We can think of nothing more timely than John Drinkwater's name.

### TIME OUT!

Think of the new field that has been opened for show titles. Now we have "Five O'Clock" and "At 9:45". Looks like the clock is about to work overtime.

### OUR OWN DICTIONARY

Flop—Zero on the theatrical thermometer.

First-night—An event that enables theatrical critics to keep their jobs and to save their full dress suits from getting moth-eaten.

Farce—A Bed surrounded with dialogue.

Follies—In the ordinary sense of the word, foolish indiscretion; but, to Ziegfeld, the road to riches.

Forty-second Street—The theatrical equator.

Five per cent.—See Agent.

### THINGS WORTH HAVING

An Agent who charges no more than 5 per cent. and yet can book you on the big time.

Bee Palmer's press notices.

Buzzell and Parker's personality.

### WE WONDER, NOW!

MORE RATTLES, the editor cried. As his hands through his hair he strained.

And with a fiendish laugh I replied, Do you think, I'm rattle brained?

### THE LIFE OF AN ACTOR

Born—Goes on the stage—gets married—divorced. Starves and prospers alternately. Becomes famous—dies, and is forgotten. In one word—it's just H—.

**SING STASNY SONGS**

**GIRL OF MINE**

**ULLABY LAND**

**MY GAL**

**I'M WAITING FOR  
TO-MORROW  
TO COME**

New York City  
Strand Theatre Bldg.  
47th St. and Broadway

Minneapolis  
Lindley Bldg.

*A. J. Stasny Music Co.*  
Music Publishers

56-58 WEST 45TH STREET  
New York

San Francisco  
Pantages Theatre  
Building

Chicago  
Randolph Bldg.  
Clark and Randolph Sts

# BURLESQUE

## ROSE CONVICTED OF RUNNING LEWD SHOW

FACES FINE OF \$500

NEW ORLEANS, Nov. 3.—Lew Rose, manager of the Dauphine Theatre, here, was found guilty Friday afternoon by Judge Arthur Lindy, of the Criminal District Court, of permitting lewd and obscene dancing on the stage of the burlesque house and faces a fine of no less than \$10 nor more than \$500 and imprisonment of not less than thirty days nor more than sixty days in prison, dependent on the action of the court following the transcribing of stenographic notes taken by the state witnesses.

In the testimony offered the court, all state witnesses declared the show at the Dauphine to be filthy and some testified that the dancing was identical with that performed in the "Redlight" district in San Francisco. Musicians, stagehands and actors, swore there was nothing indecent at the Dauphine, but, when cross-examined by District Attorney Luzenburg, said they were unable to see all that was going on and would not swear that lewd dancing and filthy jokes were not permitted.

Stenographic notes, taken by both Times-Picayune and Evening Blade reporters, who witnessed the show, together with notes taken by Dr. William Edler, scientific assistant of the United States Public Health Service, and the New Orleans police, furnish much of the evidence for the prosecution.

The testimony and stenographic notes offered by the state were denied by Johnny Weber, one of the comedians at the Dauphine, but were admitted by some of the defense witness when put under cross-examination. The district attorney instructed one of the deputy sheriffs to keep an eye on Weber and intimated that he might charge the comedian with perjury. Three copies of transcribed notes of the dialogue showed Weber had carried on filthy conversation with other members of the burlesque troupe.

If action goes against Rose, his attorneys will file a motion for a new trial and if this is denied by Judge Landry, the case will be appealed to the Supreme Court.

### HELD ON THEFT CHARGE

BOSTON, Mass., Nov. 2.—Dolly Briscoe, a chorus girl with the "Step Lively Girls," has been charged here with stealing a \$20 bill, a wrist watch and various articles of wearing apparel belonging to Dotty Smith and Erma Trust, chorus girls and former roommates of hers.

Miss Briscoe came here from Poughkeepsie to join the company and was to do a classic dance specialty. The manager deemed her unsuited for the part and cancelled her. While on her way back to Poughkeepsie she was arrested by the police and taken to the Central Court here for trial. She testified that she did not take either the watch or the money and explained the appearance of the other girls' clothes in her trunk as a mistake due to hurried packing in a dark closet.

The matter has been put over for a day or two, and, meanwhile, Miss Briscoe is a prison guest here.

### TO MANAGE BUFFALO HOUSE

BUFFALO, N. Y., Oct. 31.—Chris Nauman arrived here from New York today and took over the management of the Gayety Theatre, a Columbia Amusement Company house. He replaced Ed Rowland, who has managed the house since the death of the former manager, Dick Patten.

Nauman closed as advance agent of the Ben Welch Show at the Columbia a week ago last Saturday and was at once engaged by Mike Kelly to go ahead of the "Pacemakers." He was to have started this week at Newark, but was compelled to cancel the "Pacemakers" engagement to accept the house here.

### OUT OF CAST FOR OPERATION

Pearl Lanning, a member of Kahn's Union Square Stock Company, was operated on early last week at the St. Marks Hospital. She is expected to rejoin the company this week.

### BURLESQUE HELPING FUND

Sam Scribner, secretary of the Columbia Amusement Company and a trustee of the Actors Fund of America, is arranging to donate a sum of money contributed by performers and attaches of theatres on the circuit, towards the Actors Memorial Day Fund, on December 5th. It is his plan to ask all people connected in any way with the circuit to contribute their salary of that one matinee toward the fund.

### EMPRESS, CINCINNATI, OPENS

CINCINNATI, Ohio, Nov. 2.—The Empress Theatre opened its doors here today for the first time as a stock burlesque house. The management is catering to ladies and advertised this extensively. There were many at the matinee when the curtain went up.

The show was called "The Frolics of 119." In the cast are Walter Brown, Mabel Faleer, May Hamilton, Jack Hubb, Esther Cooley, Roy Beverly and a large chorus. As an extra attraction, three vaudeville acts were offered. They were the Harmony Four, Gypsy Trio and W. H. Hall.

### CAMDEN DROPPING FULL WEEKS

The "Aviators" will be the last show to play a week in Camden, the American Burlesque Circuit has notified the management of the Broadway Theatre there, giving them the usual two weeks notice, according to the contract. The business in that city is not what it was expected to be and the shows have been losing money.

Arrangements may be made later to play three days there however. "Rube" Beinstine's show "Follies of Pleasure" is there this week. The other shows playing a week there are "Sweet Sweetie Girls" and the "Kewpie Dools."

### KAHN RE-ARRANGES PRICES

Ben Kahn has arranged his prices at the Union Square so that he has done away with odd pennies. His 35 cent seats, with the four cent war tax, formerly 39 cents, are now 40 cents. His 75 cent seats, with the eight cent war tax are now 85 instead of 83 cents. All other prices are arranged accordingly.

### MANAGER HAS BLOOD POISON

ST. PAUL, Minn., Oct. 31.—B. R. Wheeler, manager of the Gayety Theatre, this city, is suffering from an attack of blood poisoning in the left arm.

## BURLESQUE CLUB STARS DRIVE FOR MEMBERS

### NEW QUARTERS PLEASE ALL

Campaigning for membership to the Burlesque Club, recently reorganized, is on in full swing, and the new organization, which now numbers over 400, is expected soon to hit the 1,000 mark. A meeting was held last Sunday afternoon in the new quarters, 161 West Forty-Fourth Street, and, after the club was given the once-over, everyone was enthusiastic.

President James E. Cooper presided at the meeting, which was the first one of an official nature held, and the first thing he reported was that twenty new applicants had been accepted for membership. He named among the applicants J. Herbert Mack, President of the Columbia Amusement Co. and manager of the Columbia Theater, and Sam Scribner, General Manager and Secretary of the Columbia Amusement Co. He also announced that the application of Rud Hynicka would be in as soon as he returned from a tour of the Columbia wheel.

The club rooms have been beautifully furnished and members can now show off their new home as one of the finest in town. The furniture was donated by Sam Scribner and J. Herbert Mack, and is of a rich and massive nature. B. F. Kahn donated a number of electrical fixtures, which have been put in place, lending to the generally rich tone.

The initiation at the present time is \$5.00, but shortly will be advanced. Dues will remain the same but will be paid pro-rata from the time that a member joins until the first of next May.

### COMEDIAN'S WIFE ILL

ROCHESTER, N. Y., Nov. 2.—Mrs. Ray Read, wife of one of the comedians of the "Star and Garter" show is confined at the Homeopathic Hospital, where she was successfully operated on Tuesday.

### ABBOTT BACK WITH KAHN

Frank Abbott who left B. F. Kahn's Union Square Theatre two years ago, has returned to that house. He started in last Sunday, and will be superintendent of the house. After leaving Kahn two years ago, he went into the service of Uncle Sam, but received his discharge last Saturday.

### ED WROTHE ILL

Ed Lee Wrothe, featured with the "Twentieth Century Maids," was taken ill last Friday night at his home in Bayside, L. I., and was unable to work with his show at the Casino Brooklyn the following day.

### GETS LOEW FRANCHISE

Ike Weber has received a franchise to book acts through the Loew offices, and he intends to branch out into the vaudeville business. He has, in the past, devoted his time to booking people in burlesque and road shows.

(Burlesque News continued on page 31)

### "CABARET GIRLS" IS A GOOD SHOW THAT WILL SURELY PLEASE

The title of the book offered this season by the "Cabaret Girls" is "Let's Go" which is a good one and readily applies to the show for, when the curtain went up last Thursday night at the Star, it started at high and they didn't throw in the clutch until the grand finale. The show this season is faster and if anything, better than it was last year. It is a prettily costumed show, from the principals down to the chorus. The men all dress well, which is a relief, all four of them opening with classy dress suits. This started the show off well.

The comedy is capably taken care of by Manny King and Fred C. Hackett. The former does his well known Hebrew character and we think he is funnier than when we saw him last year. King has a peculiar style of his own in doing the character, which is different than any other. He is working much faster as well. Hackett is placed to better advantage than we have seen him before and he does not let an opportunity slip by to edge in a laugh. He is doing a fast "tad" and he makes the part very funny without overdoing it. He dresses neatly, his dialect is good and he is a good dancer. He and King work nicely together.

Ben Holmes, whom the program states staged the piece, is doing straight. We have seen him doing comedy characters in the past and we might say right here that he had better stick to straight parts as he is at home in that sort of comedy. He is a neat appearing fellow and reads his lines well. Also, he is a good dresser.

Earl Sheahan is also doing a straight, although he is used more in the numbers than in scenes. He looks well and gets his stuff over.

Dot Barnette, a cute little girl, was one of the hits of the evening. Everything this little lady did was a success. She opened in a neat fitting dress suit and silk hat, leading a number, assisted by the chorus, which pleased very much. She also did an Italian boy in the burlesque very well. Her dialect was good, as was her attire. Miss Barnette, who is a few inches above four feet in height, dances cleverly, can put a number over, has a most pleasing personality and wears pretty dresses.

Leona Fox, a stately and attractive woman, is the prima donna with both looks and voice. She can sing and knows how to put over a song successfully. She can read lines and is a good all around woman. Her wardrobe is unusually attractive.

A good looking soubrette is Bertha Startzman, and shapely, as well. She has one of those smiling personalities that take so well with an audience. She did very nicely with her numbers last Thursday and the audience liked the way she put them over. Her dresses are dainty and rich looking.

The mining stocks bit was the first laugh, right after the opening of the show. It was offered by King, Hackett, Holmes and Miss Startzman. The "grip" bit went well, as it was done by Hackett, King, Holmes, Sheahan and the Misses Barnette and Startzman.

A clever Apache dance was then offered by Miss Barnette and Sheahan, in which they did some fast and hard acrobatic stuff. King and Miss Fox followed, burlesquing the dance in a way that was very funny.

The deaf bit was offered by King and Miss Fox with her both seated in rolling chairs. Hackett, Holmes and Sheahan were also in this bit.

The Nymph bit was laughable, the way it was worked up by King, Hackett and the Misses Barnette and Startzman.

The story bit was amusing, as offered by King, Hackett and Holmes.

Miss Fox put over a corking good specialty, in which she offered two songs. She also wore a stunning trick gown that was new.

The sucker bit, changed around considerably and cut down, went over very nicely. They called it "A bird-in the hand is worth two in the bush" bit. Hackett, Holmes, Sheahan and the Misses Barnette and Fox were in it.

King and Holmes put over a good comedy talking specialty in one, that went very big. The material is good and the boys sold it well. It finished with King playing the violin.

The pick up number was generously encoraded and Billie Barnette stood out here above them all.

Sid.

I'M LIKE A  
**SHIP WITHOUT A SAIL**

I'M  
LIKE  
A

**SHIP**

WITHOUT  
A  
SAIL

I'M LIKE A

I'M  
LIKE  
A

**SHIP**

WITHOUT  
A  
SAIL

By Kendis & Brockman  
**I'M LIKE A SHIP WITHOUT A SAIL**  
 By Al Von Tilzer & Lew Brown  
**WAIT TILL YOU GET THEM UP IN THE AIR BOYS**  
 By Ernie Erdman & Roger Lewis  
**THE GREAT AMERICAN DESERT**  
 By Lew Brown & Ruby Cowan  
**THAT'S WHAT I CALL A PERFECT DAY**  
 By Al. Von Tilzer & Edward Laska  
**THE LANDLORD BLUES**  
 By Al. Von Tilzer, Lew Brown & Eddie Buzzell  
**I'VE LIVED, I'VE LOVED, I'M SATISFIED**  
 By Al. Von Tilzer, Lew Brown & Ben Barnett  
**SWEET KISSES**  
 By Ruby Cowan, Bobby Jones & Will Donaldson  
**EVERYBODY'S CRAZY OVER DIXIE**

Waltz Ballad  
 Novelty Comedy  
 Novelty Comedy  
 Novelty Comedy  
 Topical Comedy  
 Great Double  
 An Original Ballad  
 Syncopated Novelty

**BROADWAY MUSIC CORPORATION**  
 145 WEST 45TH STREET, NEW YORK CITY - WILL VON TILZER, PRESIDENT

Chicago, Ill.  
 State Lake Theatre Bldg.

Philadelphia, Pa.  
 37 South 8th St.

Boston, Mass.  
 240 Tremont St.

St. Louis, Mo.  
 403 Calumet Bldg.

Pittsburgh  
 Gailey Theatre Bldg.

Detroit  
 52 Lafayette Boulevard.

Kansas City  
 310 Cameraphone Bldg.

Minneapolis  
 216 Pantages Thea. Bldg.

San Francisco  
 Pantages Bldg.

**NOTE:** —Descriptions are a waste of time when dealing with hit songs, there is only one question involved. Are you in need of a song similar to any of the above? If you are, we've got the cure, a few minutes of your time or a two cent stamp will turn the trick.

# MELODY LANE

## AEOLIAN CO. AFTER EXCLUSIVE RIGHTS

Representative of Big Music Co. Has Plan to Secure Exclusive World Roll Rights of Popular Publications.

A representative of the Aeolian Co. has during the past week called upon a number of popular music publishers and presented a plan of signing up the exclusive word roll rights of each house's publications.

The plan is still in an embryonic state yet the future of the mechanical music roll and especially the word roll type looks so big that the plan may embrace a big and profitable idea.

Exclusive rights to the mechanical reproductions of popular song successes have long been the dream of music men as in it they see fortunes which will never be realized as long as present conditions exist. The Aeolian Co.'s idea of tying up the word rights, which under the present law can be done, is to thereby ally itself directly with those houses with whom they may have a contract and work with them in popularizing new songs as well as furthering the publicity of those well under way.

The Aeolian Co. which yearly spends a fortune in national advertising argue that publishers could share in this to a great extent if they had the exclusive rights to the word rolls, a procedure which naturally could not be followed if all roll manufacturing concerns had the same rights.

Up to the present none of the publishers have signed the exclusive contract with the Aeolian Co. and no definite offers of cash for so doing have been made. The representative has called upon nearly all of the music men however, to get their views as well as to explain the advantage which he believes will accrue to those houses which may decide to accept and several of the publishers have the matter under consideration.

The Aeolian Co. argues that it is far better for all concerned that a music house place the rights with a reproducing company rather than allow its individual writer to do so, as has been done in some instances by other reproducing concerns.

## BDWY. HAS EIGHT NEW ONES

The Broadway Music Corp. is exploiting eight new songs so widely diversified in character that one or more is bound to appeal to almost every singer.

They are "I'm Like A Ship Without A Sail", "Wait Till You Get Them Up In The Air Boys", "The Great American Desert", "That's What I Call A Perfect Day", "The Landlord Blues", "Sweet Kisses", "I've Lived, I've Loved, I'm Satisfied" and "Everybody's Crazy Over Dixie".

**WEST WRITES NEW NOVELTY**  
Eugene West, who has written a number of successful novelty numbers has a new one with the Artmusic Co. It is called "When You're Alone" with music by Otis Spencer.

**JOE KEDEN WITH STASNY**  
Joe Keden, the pianist and orchestra leader is now with the A. J. Stasny Music Co. in charge of its band and orchestra department.

**"GOLDEN GATE" SCORES**  
"Golden Gate", a song recently purchased by Leo Feist, Inc., from Kendis & Brockman is fast taking a prominent place in the big Feist catalogue. It is being sung by many well known vaudeville acts and with each is scoring a decided hit.

## HARRIS SCENARIO READY

The new Chas. K. Harris motion picture scenario "What Children Will Do" is finished and work upon it will begin within the next week or so. Frank Hall who purchased the screen rights of the story from Mr. Harris paying \$5,000 for it, plans an elaborate production.

## HENRY WRITES BEST SONG

In "New I Know", it is generally conceded that S. R. Henry has written his best song. He already has to his credit such well known numbers as "Kentucky Dream", but the new song will doubtless surpass them all in popularity. It is one of the six most popular orchestral numbers in the big cities and in song form it is even more popular.

## "THE VAMP" LEADS IN SALES

"The Vamp", the new Leo Feist novelty song is leading in sales in a score of the big retail music centres. So great a demand exists for the number that a printing order for 500,000 copies was placed a few weeks ago and before this order was received from the printers another amounting to 250,000 was also placed.

## VAN ALSTYNE TO OPEN IN N. Y.

Egbert Van Alstyne, the songwriter is now in the music publishing business in partnership with Loyal Curtis a Toledo real estate man. The executive office of the firm will be in Toledo with professional offices in Chicago and New York.

## FRIEDMAN HAS FINE OFFICES

The new George Friedman offices which are rapidly nearing completion will be models of convenience. Situated on West 47th St. in the heart of the theatrical district, the location is of the best. Three floors in the building are to be given over to the Friedman business, the first is to be given over to the professional offices, the second the business offices and shipping department and the third will be for the arrangers and surplus stock. Mr Friedman hopes to be open for business within the next two weeks.

## SONGWRITER AT PALACE

George Meyers with Artie Mehlinger are at the Palace this week singing a collection of songs that went over finely and scored a big hit for the clever pair. "There's A Lot of Blue Eyed Marys Down in Maryland" was one of the best and it was enthusiastically applauded.

## "IRENE" REHEARSING

Rehearsals are now being held of the new James Montgomery, Joe McCarthy, Harry Tierney musical play which will be seen at the Vanderbilt theatre. The piece is the musical adaption of Montgomery's play "Irene O'Dare" which was originally to be produced by Coban & Harris. The actors' strike, the withdrawal of George M. from the producing firm and its consequent change of plans released the piece to Montgomery who with his co-workers has put it into musical comedy form and critics who have witnessed the rehearsals are enthusiastic regarding its future.

Leo Feist Inc. will publish the music.

## REICHGOTT IN NEW JOB

Eugene Reichgott, formerly with the Leo Feist, Inc. music house is now connected with the Gilbert & Friedland Co. in the capacity of manager of the band and orchestra department.

## STASNY PUTS OVER BIG BROADWAY PLUG

First Publisher to Use Big Electric Sign on the Great White Way. Features Three Numbers.

Broadway's great white way, long utilized by national advertisers for the electrical sign display of their merchandise now flashes the advertisement of three popular songs published by the A. J. Stasny Co.

An top of the Times Sq. hotel a big sign nearly one hundred feet long by forty-five high is utilized to display to the thousands that pass nightly, "Girl of Mine," "Lullaby Land" and "My Gal."

The Idea in so far as music publishers are concerned is a new one and up to now has never been utilized, largely on account of the big expense which an electric sign on Broadway incurs. Various estimates as to the cost of the Stasny sign have been made advertising men stating that the cost is around one thousand dollars a week.

Expensive though it may be it certainly is a big flash and has attracted wide spread attention and much comment. Stasny has in the past put over a number of novel popularizing plans that have scored big successes. This may be another one.

## FOX HAS NEW NOVELTY

Sam Fox, who put over one of the novelty hits of the year last season in "Me-ow" has a new one called "Taxi." It is by Harry D. Kerr and Mel B. Kaufman, writers of the "Me-ow" number.

## NAT SANDERS IN NEW YORK

Nat Sanders, formerly manager of the Philadelphia office of the Gilbert & Friedland Co., is now connected with the home office of the Co. Harry Sykes replaces him in the Philadelphia branch.

## COHEN GETS ROSEY SONG

George Rosey, writer of "East is West" and other successful numbers has placed a new song with the Meyer Cohen Co. entitled "One Union, The U. S. A."

## COHEN SONG IN PICTURES

"The Sacred Flame" is the title of a new song by Will A. Heelan and Will R. Haskins which will soon be released by the Meyer Cohen Co. It will be featured in connection with the new feature film of the same name in which Miss Emily Stevens is to be starred. The picture will be released sometime during the coming month.

## WEINER PLACES SONGS

Jack Weiner, of the William B. Friedlander office has placed two numbers with the Waterson, Berlin & Snyder Co. They are "Oh! So Sweet" and "Tiger Lily Waltz."

## NEW MOTHER SONG SCORES

Fred and Villa Royce have written M. Witmark & Sons reporting remarkable success with "That Wonderful Mother of Mine" which they state is the best ballad they have used in a long time. This clever team also uses two other Witmark numbers to advantage, "Gates of Gladness" and "I Love You Just the Same, Sweet Adeline."

## SAM FOX IN CALIFORNIA

Sam Fox, the Cleveland publisher is in California, where assisted by Harry D. Kerr, his lyric writer he is putting over "Sam Fox weeks" in all the big cities.

## McCarthy Sued for Divorce

Charging Joe McCarthy, the song writer, with adultery, May McCarthy is suing him for absolute divorce. The case was heard before Nathan Burkman, acting as referee, who, after reviewing the testimony, has recommended that the divorce be granted. A motion will now be made before Judge Hotchkiss, Special Term, Part 3, to confirm the report of the referee.

The complaint recites that McCarthy committed adultery with a girl by the name of Mabel—last name unknown—at his apartment on Park avenue in May, of this year.

According to the testimony of a detective who followed the pair in an automobile to McCarthy's apartment, they entered the apartment about seven o'clock in the morning. At eleven o'clock, the detective knocked at the door of McCarthy's apartment, saying he had a telegram for the song writer. McCarthy came to the door in a pair of pink pajamas, and, the detective testified, the door was chained on the inside. Upon seeing the detective, McCarthy is said to have cried, "Mabel, call the police," whereupon the lady rushed by the door in negligee.

The janitress testified that she had once seen a woman go into McCarthy's apartment and that she had told him that when he had a woman companion in his room, he should put the garbage outside so that she wouldn't have to enter. Since then, she testified, she has made it a rule never to see anything.

Tobias Keppler appeared for the plaintiff, and O'Brien, Malavinsky and Driscoll for the defendant. No defense was made.

## \$100,000 FOR MUSIC MEN

A general meeting of the American Society of Composers, Authors and Publishers is to be held on Thursday, November 6th, at which in addition to the discussion of plans for the further development of the society, some definite idea regarding the division of the big cash surplus amounting to about \$100,000 now in the society's treasury is to be adopted.

This amount, while large is regarded as but a trifle of what the society will collect during the next year or so and some means as to its distribution is to be decided upon.

## KEOUGH WITH TELL TAYLOR

Ez. Keough, who has been connected with a number of the large music publishing houses is now with Tell Taylor and has charge of the professional department.

## MUSIC HOUSE CHANGES NAME

The name of Anatol Friedland will be dropped from the Gilbert & Friedland, Inc. music publishing company after the first of the year and the company after that date will be known as L. Wolfe Gilbert, Inc. Friedland sold his interest in the company some time ago and is now appearing in vander-

ville.

## TAYLOR TO OPEN IN N. Y.

Tell Taylor, the Chicago publisher, has formed a new company called the Tell Taylor Music Corporation and will make his headquarters in New York. Taylor recently purchased the song "Dixie Lullaby" from the Dixon-Lane Co. paying a large cash sum for the number, being the successful bidder among five other publishers.

## DAVID WRITES NESBIT ACT

Lee David has written a large part of the new Evelyn Nesbit act which will be seen in the local big time houses during the next few weeks.

# BANG - BANG - BANG - BANG

THE BIG GUN HAS BEEN FIRED, and from it came four distinct Bullseye Hits.

**TELL TAYLOR** was the man who pulled the trigger.

## SCORE

### Hit Number One

#### **Dixie Lullaby**

A beautiful waltz ballad, consisting of three distinct movements, its the best melody that has been written for years, the lyrics are suited to the setting of the music perfectly; we secured this number from another publisher, and the contract involves an expenditure of \$14,000.00 by us. So you can judge that it is some number.

### Hit Number Two

#### **When the Sun Goes Down in Rain-bowland**

Positively the sweetest ballad ever conceived by any song writer; this song was written for acts, and singers who are looking for the better class of song that makes the audience sit and listen to you, and then give you real applause at the finish, you can find no sweeter song anywhere.

### Hit Number Three

#### **Down in Hindu Town**

An oriental fox trot song, full of life and pep, just the number for acts needing a new oriental number to take the place of your old one.

### Hit Number Four

#### **When You Came to Say Good-bye**

An old-fashioned waltz ballad; you know the kind we always have for acts that sing harmony, great for quartets, the chorus finishes with Tosti's Good-bye, and it is a sure encore getter.

**ORCHESTRA LEADERS.**—These numbers are arranged for dance: No. 1, Waltz; No. 2, One-Step; No. 3, Foxtrot.

**N. B.**—We have secured the services of Ez Keough for our Professional Department and he will be glad to hear from you if you are out of town, and if you are in town he will be very glad to see you any time you call.

## **TELL TAYLOR MUSIC CORPORATION**

BUSINESS OFFICE: DELAWARE BUILDING.—PROFESSIONAL STUDIOS: GRAND OPERA HOUSE, CHICAGO, ILL.

EBBA ANDREWS, for the last four years under the management of Comstock and Gest, has been engaged by Walter Haste for the coast company of "Scandal."

CHARLES WITHERS will be featured in a new comedy by C. B. Madock on his return from England.

BESSIE McCOY DAVIS has recovered from a sprained ankle and is back in the "Greenwich Village Follies."

ELSIE FERGUSON went into the Roosevelt Hospital last week, to undergo an operation.

WILKIE BARD was entertained by the Dutch Treat Club at Browne's Chop House last week.

JACK ROSE, nut comedian, withdrew from the Colonial bill the middle of last week, due to the fact that his present offering was not getting over.

MARY SHAW has been engaged to play a leading role in Otis Skinner's new show, "The Rise of Peter Barban," now in rehearsal.

FRITZ ADAMS has been engaged by Oliver Morosco for a prominent part in "The Master Thief."

KERR and WESTON, lately in vaudeville, arrived in town last Wednesday and immediately went into rehearsal for, "The Little Blue Devil."

HERMINE SHONE has been added to the cast of "Forbidden."

GEORGE O'BRIEN, having severed his business relations with the Harry Weber office, is now with the Max Hart Agency.

N. E. MANWARING, has severed his business connections with the Max Hart office, where he has been for the past ten years, to go into the office of Gene Hughes.

FRANK BERNARD, having fully recovered from an operation on his leg, has returned to the cast of "Fifty-Fifty, Ltd."

VALLI VALLI will be supported by Jessie Standish, Cissie Sewell, Louise Macintosh, Gertrude Early, Eleanor Masters, Vera Rosander, Margaret Sousa, Kathryn Yates, Marie Sewell, Edna Fenton, Mrs. William Pruette, Claton White, Rapley Homes, Vinton Freedley, William Buress, John Hendricks, Frank Farrington, Lewis Sloggin, Frank Slater, George Stuart, Alfred Siegler, H. J. Smith and the California Four, in her new starring vehicle, "Miss Millions."

NELLIE LYNCH WESTON has been engaged by A. H. Woods for the French role in the Eastern company of Up In Mabel's Room.

FAYE CUSICK, Arthur Allen and Charles Bartling have been added to the cast of Blind Man's Buff.

MAY WEST is out of the cast of Ned Wayburn's Revue at the Capitol Theatre.

WALTER McMANUS and JACK McNULTY, who were overseas favorites with the Argonne Players, are breaking in a "nut" act for vaudeville.

WILLIAM REED, Helen Morrill, George Shields, George Lyding and George O'Donnell have been engaged by Matt Graw for a road company of The Chocolate Soldier.

JOE COOK has replaced Frank K. Ervin in Mlle. Ehea's vaudeville offering.

## ABOUT YOU!! AND YOU!! AND YOU!!

ELIZABETH LE ROY, Cy. Weever and Anne Hollinger have been engaged by George Gatts for a road company of "Revelations of a Wife."

ROBERT T. HAINES has been engaged for a role in "The Lost Leader," which William Harris, Jr., will produce at the Greenwich Village Theatre.

ADELE ROWLAND has been engaged for a K. & E. road production of "Angle Face."

CARL SHULTZ has been engaged as musical director for a road company of La La Lucille.

LESTER SCHRAFF joined the cast of "Oh, What a Girl" last Tuesday.

BERT LEWIS, formerly of Lewis and Leopold, is preparing a new single for an early appearance in vaudeville. His former partner is now appearing with Emma Carus.

WAYNE BEEMAN, formerly of Beeman and Anderson, was injured by a fall at the Victoria Theatre, New York, recently and dislocated his elbow. He resumed work last week.

SELIG and LEE opened last week in a new offering called "I'm So Bashful," written for them by Allan Spencer Tenney.

THE PHILMERS, man and woman, opened in a novelty act at the American last week booked through Arthur Lyons.

THE DANCING LA VARS will start a tour from Montreal shortly.

VARR and TUNIS will open this week at the American during the last half.

NAT A. MAGNER, a moving picture theatre promoter of San Francisco, is in New York to secure Western rights to new photoplays.

CHARLES (CHUCK) CALLAHAN, appearing in The Royal Vagabond, who recently has staged several girl acts for vaudeville, has lease offices and is going into producing for himself.

EDNA RIESE, who toured vaudeville several seasons ago in her own playlet, called "Our Career," has been engaged to be featured in the Western Company of "The Brat."

DAVE KRAMER, after rehearsing all last week, entered the cast of "Rolly Bolly Eyes," at the Knickerbocker, Monday night. A new role has been written in for him.

GRANT OVERTON, book reviewer on the Sun, is to have a book of his own published shortly entitled, "World Without End."

LEE ROBINSON is acting as secretary to Frank Gillmore, secretary of the Actor's Equity Association.

RUTH HOAG, second soubrette at the Dauphine Theatre, New Orleans, last season, is with the Twentieth Century Maids this season.

Mr. and Mrs. WILSON R. TODD had born to them last week a boy whom they have christened Kim Mason Todd.

VERA MICHELENA has been engaged by the Scibilia Company for their coming production of "Once In A While."

JOHN HALIDAY, now appearing in The Dancer, will play the George Nash role in The Blue Moon.

HELENE MONTROSE had her husband, Napoleon Arthur Bourasse, arrested last week on a charge of bigamy.

CARL GRAY has been engaged by Matt Graw for a road company of Some Time.

J. M. KERRIGAN has been engaged for The Lost Leader by William Harris, Jr.

BETTY HALE, now appearing in the Follies, was married last week to Frederick Aitken, a non-professional, in Greenwich, Conn.

LESTER SCHARFF went into the role of Fravolo in Oh What A Girl last week.

JAMES BARTON has signed a new contract with the Winter Garden, covering a number of years.

FRANK CONROY, Robert T. Haines, J. M. Kerrigan, Mae Melvin, Joseph McCauley, Edward O'Conner, Hugh Huntley, Frank Compton, Ruth Boyd, Rupert Lumley, John Ahearn and Theodore A. Dacet have been engaged for the cast of "The Lost Leader," which William Harris will produce.

J. HARRY JENKINS is stage director of Ed Wynn's "Carnival."

FREDERICK DAVIS, one of the Hippodrome actors is in Bellevue Hospital, under observation, following an attack of dementia on Saturday last.

WILLIAM RODDY is doing the publicity work for Ed Wynn's "Carnival."

PAULINE LORD has been engaged to play the leading role in When A Man's A Man.

JOHN ROBINS is now booking The Sterling, Derby, Conn., and The Jaques, Waterbury, supplying eight acts of vaudeville and Sunday Concerts.

MARTIN-WEBB were forced to cancel their week at The Colonial, Akron, Ohio, last week, due to the death of Mr. Webb's sister. They resume this week in the East.

JACK SHOAL, manager for John Cort, was married recently to Ethel Tole. They kept it secret for six weeks.

ANTON SCIBILIA is being treated by his physician for an attack of the grippe.

SONNY LAWRENCE has been signed for the juvenile role in Edgar McGregor's Sweetheart Shop.

WILLIAM BRANDEL, of the Geo. Choos Office, has just recovered from an attack of the grippe.

CARL RANDALL is on his way to Paris, where he will dance with Mlle. Mestinguett and also stage a revue.

SAM RAYNOR, second comedian with the Mischief Makers, played Joe Wilton's part in addition to his own when the latter was ill in Washington.

SID LORAINA, formerly of Loraine and Chase, of vaudeville, is now with Gilbert and Friedland in the professional department.

JOE WESTIN and GRACE ELINE will open on the Fox time this week for the third time in one season.

WILLIAM F. GALVIN, chief electrician at Keith's Colonial Theatre, was married last week to Viola Walker, who operated the switchboard in the theatre.

CARMON SCALES, who was overseas with the New York City Five, has returned to New York and is rehearsing for Gus Hill's show, "Punch and Judy."

TAPPIN and ARMSTRONG, the sister act which recently opened on the Loew time, opened in the cast of the Shubert Galettes of 1919 on Saturday evening, in Philadelphia.

WILLIAM GOODALL has left the cast of Just A Minute and is now rehearsing with G. M. Anderson's "Friends of 1919."

JACK CURTIS married his private secretary, Rose Bernstein, recently.

SYLVESTER SCHAEFFER is now under the direction of Morris and Feil.

AMES and WINTHROP left the bill at the Colonial last week, because of their spot. Guiran and Marguerite filled in.

JANET BEECHER has resigned from the cast of The Woman In Room 13, because of illness. Another principal will be engaged for the road bookings.

Sailor REILLY will do a new vaudeville act by Herman Timberg.

FRANCIS PRITCHARD will do a new vaudeville act with Mel Snow.

FAY COURTNEY, formerly of the Courtney Sisters, is preparing a single for vaudeville.

LEW HEARN has been engaged for Monte Christo, Jr.

Mr. and Mrs. FRED BLONDELL were presented with a daughter by the stork on Oct. 26.

LEW MADDEN was compelled to cancel his tour of the Keith Southern time because of illness.

HELEN WESTLEY and HENRY STILLMAN, of the New York Theatre Guild, were guests of the Century Theatre Club on Saturday.

MARIE and FLORENCE WALTON will sail for England soon, where they will appear in a musical production.

LEON TOONE, recently returned from overseas, is ready to break in a new ventriloquist act written for him by Allen Spencer Tenney.

MINERVA GRAY, MARY WILBURN, MARIA SALISBURY, EVELYN GREIG and JOSEPHINE ADAMS, have been engaged for George Lederer's "Angel Face."

MILLIE FREEMAN has a leading part in "The Purple Slipper," which opened this week in Scranton, Pa.

WALTER REGAN, EDITH DAY, FLORENCE MILLS and EVA PUCK, have been signed by James Montgomery for his new show "Irene O'Dare."

HARRY LYONS and ROBERTA FAUST have been engaged for the juvenile and feminine leads, respectively, of the coast "Civilian Clothes" company.

MILLE SCHAEFFNER is to be seen in a forthcoming Augustus Thomas play entitled "Kentuck."

'TWILL CHARM YOUR HEART

# I KNOW WHAT IT MEAN

By KENDIS, BROCKMAN and VINCENT

(I'M LONESOME, SO ON

AND NOW COMES

## THERE'S A LOT OF BLUE EYED MARYS DOWN IN MARYLAND

By the writers of "Peaches Down in Georgia"

By JACK YELLEN, MILTON AGER and G. W. MEYER

IT WAS BORN A HIT

## FRECKLES

By CLIFF HESS, HOWARD JOHNSON and MILTON AGER

Be Up and Doing

Get This One Quick

A SENSATION TH

TIE

## VAN

(VAMP ALTL

By BYRON GAY, Compo o

Get it befo ge

A CERTI ED

## GOLDEN

Gets The Kind of Applause That

By  
Kendis &  
BrockmanBOSTON  
181 Tremont StreetMINNEAPOLIS  
Lyric Theatre BuildingSEATTLE  
301 Chickering HallPHILADELPHIA  
Globe Theatre BuildingNEW ORLEANS  
115 University Pl.ST. LOUIS  
Calumet BuildingSAN FRANCISCO  
Pantages Theatre BuildingCHICAGO  
Grand Opera House BuildingCLEVELAND  
Ellastone Building

LEO FEST

711 SEVENTH AVENUE

A Stone's Throw From the Palace The

GET IT TO-DAY.

# ANS TO BE LONESOME

0 LONESOME FOR YOU)

YOU'LL LOVE ITS RARE MELODY

TION THAT'S ALL

TIE

# AMP

LITTLE LADY)

mp of "SAND DUNES"

before it gets you!

RTED HIT

# ENT GATE

at trills You Through and Through

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NEW YORK

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Smashing box office records Everywhere

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Return engagement record in NEW YORK

KEITH'S HARLEM OPERA HOUSE.....	September 25-6-7-8 --- Returned October 6-7-8
PROCTOR'S 23rd ST. THEATRE.....	October 2-3-4-5 --- Returned October 20-1-2
FOX'S AUDUBON THEATRE.....	October 16-7-8-9 --- Returned October 23-4-5-6

Always Working Is the Answer

Just Watch My Record on the Pantages Circuit

LONDON

PARIS

## FOREIGN NEWS

SYDNEY  
MELBOURNE

## New Cochran Production Starts Vulgarity Dispute

Lines in "Afgar," are Basis for Discussion Over What is or What is Not Good Taste. London Papers Say They are Sordid

LONDON, Eng., Oct. 30.—C. B. Cochran's latest production, "Afgar," has become the centre of a series of discussions and criticisms on the subject of "What Constitutes Vulgarity," in which the press and the manager have been the chief participants, and the opinions of both sides have been candidly stated. A large part of the press is against Cochran, holding that certain lines in the dialogue spoil what they term "a most beautiful scenic and musical production," by their vulgarity and sensuousness. To that Cochran's reply is "In all my years of play producing, I have never allowed a vulgar or sensuous line to be written or spoken."

The Daily Express, a paper catering to the conservative element, started the discussion by reprinting several lines of the dialogue, giving its opinion of them and showing how they could be

very easily construed to hold a suggestive meaning. Here are a few of the lines criticized. In the discussion, it says:

"The ladies of the harem strike for 'Double Pay for Overtime' and one of the strikers remarks, 'I don't care what sort of a husband I get, as long as I get one in his entirety.' On the same lines, another of the ladies asks her lord and master, 'Am I not a complete collection?' To which he replies, 'I don't know, I haven't been through the inventory lately.' These few lines from the dialogue will to most people show that Mr. Cochran's idea of vulgarity is very different from the majority's ideas on the subject. Patter of a like sort, coming from a music hall comedian, would not be tolerated for a moment, and rightly so."

## INVOKE LABOR LAW

PARIS, Oct. 30.—The recently organized union of actors and employees of the Comedie Francaise, have placed themselves definitely under the protection of the law of 1884 concerning labor organizations.

## BARRIE ELECTED RECTOR

LONDON, Nov. 1.—Sir James Barrie, famous playwright and author, has been elected Rector of St. Andrews University by a vote of 283, succeeding Earl Haig.

## ED. FORD GOING OVER

LONDON, Eng., Nov. 1.—Ed. E. Ford is on his way to America, where he has been booked for a tour of the Keith time by Eddie Darling, through Ernest Edelstein.

## MRS. CAMPBELL BUYS RIGHTS

LONDON, Eng., Nov. 1.—Mrs. Pat Campbell has secured the English rights to "Erstwhile Susan," in which Mrs. Fiske starred in America and which she plans to produce here shortly.

## CAN'T GET THEATRE

LONDON, Eng., Nov. 1.—Constance Collier is having some trouble securing a suitable theatre in which to present "Peter Ibbetson," the historical romance which made such a huge hit at The Republic Theatre in New York. If she cannot get a theatre, she will take a vacation in Spain till she can.

## SEEK BLACK THEATRES

LONDON, Eng., Oct. 31.—One of the biggest cinema firms in the country is making a determined effort to purchase the Black Circuit of theatres, for the presentation of its pictures. It has not, as yet, been disclosed as to what the deal will net Mr. Black, if it is carried through.

## VOYCE SUCCEEDS RUSSELL

LONDON, Eng., Nov. 1.—Albert Voyce, for many years a feature performer in the British Islands and a writer of prominence on theatrical subjects, has been elected Chairman of the Variety Artists Association and has assumed office. His first appearance on the stage was at Collins Music Hall in 1893.

## COMPLETE VARIETY COMBINE

LONDON, Eng., Nov. 2.—The long reported and expected combine of Variety Theatre interests has at last taken place, with Sir Alfred Butt and Sir Walter DeFreece, selling their interests to Charles Gulliver, who in turn sold them and his own interests to a new controlling company in which all parties to the transaction are members. Gulliver is managing director of the new combine, and Sir Walter DeFreece chairman. It was stated by the new combine, that rumors of an impending war between them and The Moss Empires Ltd., were untrue.

## MARY GARDEN A PARIS HIT

PARIS, France, Oct. 30. Mary Garden scored a double victory in the presentation here of "Cleopatra," by Massenet. Miss Gardea not only made a hit as the enticing queen of the Nile, but scored a court victory as well. A famous French singer, to whom the opera was given by the writer, refused to accept a minor role to Miss Garden and took the matter to court, where it was dismissed as without grounds for complaint.

## GERMAN DIVA COMING OVER

COPENHAGEN, Denmark, Nov. 1.—Claire Dux, the famous German Opera star, and her husband, Elmer Hais Albers, who are at present giving recitals in this country, will leave shortly for the United States, where they will appear in films. Miss Dux will also sing in Opera with Caruso. The couple will appear in pictures to be made by the Fox Film Corporation.

## DISPUTE OVER RIGHTS

LONDON, Eng., Oct. 30.—There is a dispute on here between two acts, as to the right to play "A Sister to Assist Her." Austin Fryers claims the right by virtue of having leased the playlet from Frank Fawcett, to whom it was given by Mrs. Emmey, who owns the right to the sketch. Fryers has been appearing in that and another sketch by the same author entitled "The Arrival of a Rival". He sued for an injunction restraining Jack Williams from appearing in the sketches and it was granted.

## CALVERT WRITES A BOOK

LONDON, Eng., Oct. 31.—Louis Calvert, who several years ago appeared in America in support of Grace George, has just written an interesting book on theatrical life entitled "The Problems of an Actor", which is being published by Simpkin Marshall and Co.

## TEX McLEOD LIKED

LONDON, Eng., Oct. 30.—Tex McLeod, who not so long ago appeared in America at Churchills Restaurant, in New York, is scoring a tremendous hit in this country with his rope spinning and story telling. He is a great favorite with the variety audiences and is being featured all over the country.

## VEDRENNE AND EDDIE SPLIT

LONDON, Eng., Nov. 2.—J. E. Vedrenne, and Dennis Eddie have decided to break up their partnership. Vedrenne retiring from the firm. He will cease to be interested in the management of The Royalty Theatre, as soon as "Caesar's Wife", the current attraction, finishes its run. He will, by special arrangement with Eddie, produce a new play by Louis N. Parker, when the present attraction ceases to run.

## BERLIN GETS OPERA CHEAP

BERLIN, Oct. 29.—For fifteen cents in American money, one can attend the performance in the forth balcony of the ex-kaiser's Royal Opera, now known as the National Opern. For ninetyseven cents, one can sit in the kaiser's arm chair and for an additional 97 cents, the former Kaiserin's chair is obtainable. These are the highest priced seats in the house.

Lessons by the best German music masters formerly cost from \$12 to \$15, but now can be had for \$2 and even less. Prices are so low that the best of artists may be heard at concerts and operas for eight to twenty-four cents in American money.

## MAGINI IS INJURED

LONDON, Eng., Oct. 30.—Magini, known as "The English Violin Wizard", slipped on the stage of The New Cross Empire last week at the conclusion of his performance and broke his leg in two places. It was necessary to operate upon him.

## BUTT ENGAGES SOHLKE

LONDON, Eng., Oct. 31.—Gus Sohlke has been engaged by Sir Alfred Butt, to produce and stage the next revue at the Palace, whenever it becomes necessary to do so. "Monsieur Beaumain" at present holds the stage there.

## STAGE HANDS WANT RAISE

LONDON, Eng., Nov. 2.—Theatrical managers have been having considerable trouble lately with stage hands, who have been setting forth demands for more wages and reduced hours. This includes the variety and legitimate theatres.

The matter has been put before the Ministry of Labor. A strike has already been called at the King's Theatre, Hammersmith, in an attempt to force the manager to recognize the union.

## PATTI'S BODY REACHES PARIS

LONDON, Oct. 31.—Word was received from Paris to-day that the body of Mme. Patti, which has been held up by the railroad strike, has been removed from her Welsh home to that city, where the burial will take place.

## "CAROLINE" FAILS SHORT

LONDON, Eng., Nov. 1.—The condensed vaudeville version of Somerset Maugham's "Caroline" did not prove as successful as it had been thought, although Irene Vanbrugh and Dion Boucicault each scored individual hits.

## FIGHTING THE WAR TAX

SYDNEY, Australia, Nov. 2.—A very spirited effort is being made here to have the war tax on amusements of all kinds rescinded. This is in line with a similar movement in all of the warring nations. The plea of the managers is that readers of books and those who remain at home evenings do not have to pay a war tax, but the theatregoers have to pay for both.

## "DON" GOING TO PARIS

LONDON, Eng., Nov. 1.—Following their success in the London music halls, Officer Voyce and "Don" will go to Paris for a month's stay at the Alhambra.

## ACTOR IS BANKRUPT

LONDON, Oct. 30.—A settlement in the case of Bertie Augustus Campion Smith, a voluntary bankrupt, has been made. It was agreed that he well pay his debts at the ratio of \$75 on \$5.

# TAXI

TAXI is another whirlwind hit. Try it out in your act now. It will go over big. Write or wire for song or orchestration in any key.



## ARTIST COPY TAXI

Words by  
HARRY D. KERR

Music by  
MEL B. KAUFMAN

One eve - ning while  
 That bell - boy got  
 din - ing Where Broad-way lights are shin - ing, A bell - boy stood wait - ing, A  
 nerv - ous Be - cause he got no ser - vice, His yell - ing was tell - ing On  
 twin - kle in his eye; On tip - toes a - perch - ing For some - one he was  
 ev - 'ry - one a - bout; They thought he was rag - ing But he was on - ly  
 search - ing, I pon - dered and won - dered Till he be - gan to cry, Oh,  
 pag - ing, While o - ver and o - ver He'd keep it up and shout, Oh,  
 CHORUS (whistle)  
 Tax - i None an - y - where, Tax - i  
 I've got a fare, And he tells me he wants' a double seat - er, He's all  
 dolled up like he was goin' to meet 'er, Tax - i Drive an - y -  
 where, Tax - i They'll nev - er care He's think - ing of  
 lit - tle tur - tle dove, They on - ly take a tax - i, when they love, love, love. love.

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SAM FOX

# ME-OW

## ARTIST COPY ME-OW

Words by  
HARRY D. KERR

Music by  
MEL B. KAUFMAN

Joe Brown's wife was lone-some and  
All next day they gave him a -

blue, She want-ed some kind of pet; — All day she cried,  
way But ev-ry time he came back; — A thing or two,

un-till he sighed, "I'll search a-round the cit-y Till I find a kit-ty, So he  
An-go-ra knew, Each night up-on the rail-ing You could hear him wail-ing, All the

brought one home just to see If it would be com-pa-ny, — They  
neigh-bors were kept a-wake, So they took him to the lake, — Twice

made him a bed, out in the shed, Hap-pi-ly "good-night" then was said, but  
they had him drowned, next day, no sound, Then they went to bed all a-round, but

**CHORUS**

All night long An-go-ra sang his song, — Me-ow, — Me-ow, — He gave a  
All night long An-go-ra sang his song, — Me-ow, — Me-ow, — He gave a

cab-a-ret, but just one tune he'd play, Me-ow, — Some-how,  
cab-a-ret, but just one tune he'd play, Me-ow, — Some-how,

Wif-ey's long-ing for com-pa-ny, — Changed, while he sang on mer-ri-ly That ev-er  
Folks say death and tax-es are sure, — But An-go-ra's song will en-dure, When An-gel

taunt-ing growl, That ev-er haunt-ing howl, Me-ow, — Me-ow, —  
Ga-briel blows, You'll hear that cat of Joe's, Me-ow, — Me-ow, —

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the greatest novelty hit  
of 1919. Used by many  
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mense applause.



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# VAUDEVILLE BILLS For Next Week

## NEW YORK CITY.

Riverside—Alice Lloyd—Vallecitas Leopard—Regal & Moore—Gray & Old Rose—“Chicken Chow Mein.”

Colonial—Florence Tempest Co.—Raymond & Schram.

Alhambra—Creole Fashion Plate—Brennan & Rule—Amen & Winthrop—C. & F. Usher—Whiting & Burt.

Royal—\$5000 a Year—Crawford & Broderick—Boo Palmer & Co.—Marconi & Fitzgibbon—Bert Hanlon—McKay & Arden.

## BROOKLYN, N. Y.

Bushwick—Vinnie Daly—U. S. Glee Club—Potter & Hartwell—Du For Boys—Colvin & Wood.

Orpheum—Winstons Sea Lions—Page, Hack & Mack—Mr. & Mrs. Norcross—Buzel & Parker—Walkie Bard—Kellam & O’Dare.

## BUFFALO.

Shea’s—Wilson & Aubrey 3—“Dream Stars”—Brendel & Burt—Pielert & Scofield—Kennedy & Burt—Jim Jazz King—Friscoe.

## BALTIMORE.

Maryland—Ruth Royo—Frank Gabby—Diane & Rubin—Dare Bros.—Frescott & H. Eden—Elly—H. & G. Ellsworth—Kinney & Corinne.

## BOSTON.

Keith’s—Santos & Hayes—Countess Verona—“Mrs. W. Surprise”—“Extra Dry”—Martyn & Florence—Miller & Mack—Joe Laurie—Mabel Burke & Co.—Athos & Reed.

## COLUMBUS.

Keith’s—Lohse & Sterling—Joe Towle—Maria Lo—McMahon & Chappelle—Francis Kennedy—H. Remple & Co.—Leightner & Alexander.

## CLEVELAND.

Hippo—Owen McGivney—Lewis & White—Bobbe & Nelson—Morgan Dancers—Ross & Arthur—Lunette Sisters—Powers & Wallace.

## CINCINNATI.

Keith’s—Alice Hamilton—3 Stewart Sisters—Liberati—Primrose 4—Smith & Austin—Kings. Benedict Co.—Reckless Eve.

## DETROIT.

Temple—Cressy & Dayne—Jazzland Naval Oct.—Diamond & Brennan—Breen Family—Ryan & Healy—Elinore Cochran—Nan Gray.

## DAYTON.

Keith’s—Mary Howard & Co.—Edwin George—Maryland Singers—Elizabeth Murray—Camilas Birds—The Brads—Dickinson & Deagon—Leona Lamar.

## ERIE.

Colonial—Great Johnson—“Melody of Youth”—Anderson & Yvel—Francis & Overholt.

## GRAND RAPIDS.

Empress—Betty Brooks—Alan Rogers—Mr. & Mrs. J. Barry—Langford & Fredericks—Myers & Noon.

## HAMPTON.

Lyric—Stanley & Birnes—Val. & E. Stanton—4 Meyakos.

## INDIANAPOLIS.

Keith’s—“American Ace”—Rome & Culen—James Thompson & Co.—Myrtle & James Dunedin—Sydney Phillips.

## LOWELL.

Keith’s—Mme. Herman—Henry & Moore—Gualmo & Marguerite—Ben Berno—“Petticoats”—Jack La Fever—Chappel & Stinnette.

## LOUISVILLE.

Keith’s—Mary Andersen—Emmett De Voy & Co.—Jack Inglis—Ann Gray—Olympia Desval—Rae Samuels—Josephine & Henning.

## MONTREAL.

Princess—Columbia & Victor—Benser & Baird—Gonne & Alberts—El Ray Sisters.

## OTTAWA.

Dominion—Juggling Nelsons—E. & E. Adair—Quixley Four.

## PORTLAND.

Keith’s—The Ladellas—Hallen & Fuller—Eva Fay—Mrs. Gray & Graham—4 Harmony Kings—Mary Haynes & Co.—Aithoff Sisters.

## PITTSBURGH.

Davis—Rae E. Bell Bro.—Clark & Bergman—Lew Dockstader—Hamilton & Barnes—Ballot Three—Wish Wynne.

## PHILADELPHIA.

Keith’s—Imhoff, Conn & Coreene—Walter Brower—Elida Morris—6 Kirksmith Sisters—Sabine & Goodwin—Claire & Atwood—Newell & Most—Gautiers Bricklayers—Mabel McCane & Co.

## PROVIDENCE.

Keith’s—Gray & Byron—Prosper & Moret—Phil Baker—Carlos, S. & Co.—Helen Trix & J. Kranz & LaSalle—Alman & Nally—“The Cat”—Willing, Levering 2—Alfred Farrell.

ROCHESTER.

Temple—Patricola—Grubers—Animals—Conrad & Conrad—Fenton & Fields—Davis & Pelle—Bert Melrose—Grace La Rue—Etone & Hayes.

## SYRACUSE.

Crescent—Wm. Gaxton & Co.—Lamont Trio—Chas. Ahearn & Co.—Felix Adler & Co.

TORONTO.

Shea’s—MacMahon Diamond & Co.—For Pity’s Sake—J. & M. Harkins—Belle Baker—Ward & Van—Broothby & Everdean—La Rue & Dupree—J. R. Johnson & Co.

## TOLEDO.

Keith’s—Eddie Ross—O’Neill & Keller—Valerie Bergere & Co.—Jack Hanley—Ashley & Dietrich—Arco Bros.—Alexander Kids—Ruth Budd.

## WILMINGTON.

Garrick—Regal & Mack—John Cutty—“Very Good Eddie”—June Mills—Lida McMillan & Co.—May Forster & Co.

## WASHINGTON.

Keith’s—Balley & Cowan—Horman & Shirley—Hunting & Francis—“Magic Glasses”—Mayhew & Taylor—Howard & Clark—Guiran & Marguerita—Duffy & Sweeney—The Brittons.

## YOUNGSTOWN.

Hippo—Martin & Webb—Johnson, Baker & J.—Pietro—Briscoe & Rauh—Travers & Douglas.

## ORPHEUM CIRCUIT

## CHICAGO, ILL.

Palace—Haig & Waldron—Elsfreda Wynn—Marino & Maley—Emerson & Baldwin—Murphy & White—Dupree & Tupree—Majestic—Sallie Fisher & Co.—Nellie Nichols—Flink’s Mules—Elinore & Williams—Elsa Ruegger—Welch, Mealey & Montrose—Nathane Bros.—Jordan Girls—Harry Watson & Co.

## STATE LAKE.

Orpheum—Sylvester & Shaffer—Murano Bros.—Kenny & Hollis—Francis Renault—Temple Quartet—Merritt & Bridgewell—Challen & Keke.

## GALWAY.

Orpheum—Overseas Revue—Geo. Price & Co.—Jerome & Herbert—A. & F. Stedman—“Beginning Of The World”—Musical Hunters.

## DULUTH.

Orpheum—Ford Sis & Co.—Howard’s Ponies—Oliver & Olp—Barber & Jackson—Madge Maitland—Sterling & Marguerite—Gallagher & Martin.

## DES MOINES.

Orpheum—Barnes & Crawford—Julia Nash & Co.—B. & J. Creighton—Long Tack Sam Co.—Hayden & Ercelle—Sutter & Dell—“Current Of Fun.”

## DENVER.

Orpheum—Mrs. Gene Hughes—Tennessee Ten—Sybil Vane Co.—Maleta Bonconi—Alice Eis Co.—“Tango Shoes”—Bob Tip & Co.

## KANSAS CITY.

Orpheum—Gus Edwards & Co.—Will J. Ward & Girls—Ray Snow—Lydia Barry—Royal Gascoignes—Bell & Wood—Mollie McIntyre.

## LOS ANGELES.

Orpheum—“Not Yet Marie”—“Sweeties”—Norwood & Hall—Jack Morrissey—Donald Roberts—Stone & Kaliz—Kharum J.—Comfort & King.

## LINCOLN.

Orpheum—Julius Tannen—Geo. Kelly Co.—Carl Jorn—Burt & Rosedale—Regay & Lorraine Sis.

## MINNEAPOLIS.

Orpheum—Nat Nazzaro & Band—“Play-noville”—Frawley & Louise—Dolly Kay—Eadie & Ramsden—Lambert—Lloyd & Christie.

## MEMPHIS.

Orpheum—Olga Petrova—Sheila Terry Co.—Hudler, Stein & Phillips—Duffy & Caldwell—Clinton Sisters—Ben K. Benny—Bostock’s Riding School.

## MILWAUKEE, WIS.

Palace—Lee Kohim & Co.—Sherman Van & Hyman—Bowman Bros.—Reynolds Trio—Redmond & Ellis—Harry Tsuda.

Majestic—Gibson & Connelli—Patricola & Myers—Clifford & Wills—Lew Brice & Co.—Samsted & Marion—Ed & Lottie Ford—Ishikawa Japs.

## NEW ORLEANS.

Orpheum—Jason & Haig—Burns & Frabito—Four Readings—Neil Lockwood—Garinetti Bros.—Florence Roberts—Great Lester.

## OAKLAND.

Orpheum—Sarafonoff & Girls—Weber & Ridnor—Ergottin’s Lilliputians—Colour Gems—Stephens & Hollister—Jimmy Savo & Co.—Robbie Gordone.

## OMAHA.

Orpheum—Bessie Clayton Co.—Dunham & O’Malley—Boyce Combe—“Levitation”—Ted Doner—Rosa King Co.—The See-backs.

(Continued on Page 28)

ALAN

RUTH

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IN

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IN VAUDEVILLE

**SALT LAKE CITY.**  
Orpheum—Mme. Ellis—Harry Breen—Martelle—Sidney & Townley—Fern King Co.—Seven Honey Boys—Melnotte Duo.

**ST. PAUL.**

Orpheum—Bronson & Baldwin—La Bernicia & Co.—Kane & Walsh—Oscar Lorraine—Mason & Forrest—The Briants—Arnaud Bros.

**ST. LOUIS.**

Orpheum—Bert Fitzgibbons—Chinese Jazz Band—Lloyd & Wells—The Langdons—Espe & Dutton—Three Johns—Dainty Marie—Montgomery & Allen.

**SAO & FRESNO.**

Orpheum—Albertina Rasch & Co.—The Sharrocks—Kanazawa Boys—Lee & Granston—William Ebs—Carl Emmy's Pets—Jas. J. Morton.

**SAN FRANCISCO.**

Orpheum—Harry Green Co.—B. & H. Mann—Ciccolini—F. & O. Walters—Lillian Shaw—The Pickfords—Lydell & Macey—U. S. Jazz Band.

**SEATTLE.**

Orpheum—Gertrude Hoffmann—Claudia Coleman—Green & Myra—Casting Wards—E. & J. Connolly—Wood & Wyde—Samroff & Sonia.

**WINNIPEG.**

Orpheum—Hyams & McIntyre—Jas. H. Cullen—Fox & Ward, Watts & Hawley—Cartmell & Harris—Rigoletto Bros.—Van Cellos.

**LOEW CIRCUIT****NEW YORK CITY.**

American—(First Half)—Bell & Irene Tellac—Joe Barton—Wayne & Allen—Kinkaid Kilties—Lt. Chas. Gerard—Fred. Wallace & Co.—Nert Lewis. (Last Half)—F. Barrett Carman—6 Constabules—Bernard & Mayers—Frank Stafford & Co.—Mae Marvin—Dae & Neville—Ferns & Litt.

Victoria—(First Half)—Dailey Bros.—Van & Vernon—Arthur J. Finn & Co.—Fred Elliott—3 Kundles. (Last Half)—Hall & Gibson—Bert Lewis—LaHoen & Dupreee—Gillen & Mulcahy—Barry & Layton.

Lincoln Sq.—(First Half)—P. George—Dale & De Voe—Kingsbury & Munson—Gillen & Mulcahy—Stan Stanley. (Last Half)—Frank Cotter—Will & Irene Tellac—Fred Wallace & Co.—Shea & Carroll—Stan Stanley.

Greeley Sq.—(First Half)—Louis & Leo—Dolly & Calame—Burke & Darbin—“Business is Business”—Bernard & Mayers—Annette & Morrell. (Last Half)—Davis & Walker—Taylor & Francis—Allen, Clifford & Barry—Wayne & Allen—3 Kundles.

Delancey St.—(First Half)—Kennedy & Dinus—F. Barrett Carman—Debridge &

**VAUDEVILLE BILLS**

(Continued from page 27)

Gremmer—Jack Levy & Girls—Mayo & Irwin. (Last Half)—Louis Leo—Bennett Twins—Francis Ryan—Kingsbury & Munson—Lane & Plant.

National—(First Half)—Frank Cotter—Davis & Walker—Louise Carter & Co.—Lane & Plant—Beth Stone & Co. (Last Half)—Russell & De Witt—Arthur Stone—Van & Vernon—Genaro & Gold.

Orpheum—(First Half)—Lily Sisters—Leddy & Leddy—Francis Ryan—Cook & Oatman—Burns & Kissin—Houdini & Bernard. (Last Half)—Lockhart & Ladie—Debridge & Gremmer—Arthur J. Finn & Co.—Mayo & Irwin—Annette & Morrell.

Boulevard—(First Half)—Hanlon & Arthur—Sam Wilson—Allen, Clifford & Barry—Barnes & Freeman—Bell & Caron. (Last Half)—Evelyn & Margaret Johnson Bros. & Johnson—Cook & Oatman—Fred Elliott—Dailey Bros.

Ave. B—(First Half)—Cross & Sando—Dick Burton—Johnson Bros. & Johnson. (Last Half)—Young & Leander—Loney Nase—Swartz & Clifford—4 Pierrots.

**BROOKLYN, N. Y.**

Metropolitan—(First Half)—Lockhardt & Laddie—Dorothy Royle—Pearl Abbott & Co.—Barry & Layton—Frank Stafford & Co. (Last Half)—Hanlon & Arthur—Lt. Chas. Gerard & Co.—“Business is Business”—Howland & Meehan—Kinkaid Kilties.

DeKalb—(First Half)—Young & Leander—Shea & Carroll—Genaro & Gold—Marie Russell & Co.—3 Victor. (Last Half)—Bell Caron—Hackett & Francis—Pearl Abbott & Co.—Burns & Kissin—Burke & Durkin.

Palace—(First Half) 4 Pierrots—Loney Nase. (Last Half)—Dolly & Calame—Jack Levy & Girls—Hayataka Japs. (Last Half)—Cross & Sando—Marie Russell & Co.—“Salvation Molly”—Boudini & Bernard.

**BALTIMORE, Md.**

Brown's Dogs—Murphy & Klein—Laurie Ordway & Co.—Fred Allen—“Fashions De Vogue”.

**BOSTON, MASS.**

Orpheum—(First Half) Little Yoshi—Wiki Bird—Jeff Healy & Co.—Walters & Walters—Rialto & Co. (Last Half)—Wayne Beeman—Sarra Sisters—Ford & Goodridge—Milloy, Keough & Co.—Wilson & McAvoy.

**FALL RIVER, MASS.**

Bijou—(First Half) Wayne Beeman—Barra Sisters—Milloy, Keough & Co.—Wilson & McAvoy—Lovett's Concentration. (Last Half)—Little Yoshi—Wiki Bird—Jeff Healy & Co.—Walters & Walters—“Concentration”.

**HAMILTON, CAN.**

Morton Bros.—Mahoney & Rogers—Gillen-Carleton & Co.—Jack Reddy—Imperial Pekinese Troupe.

**HOBOKEN, N. J.**

Loew's—(First Half) Neil O'Connell—Al Carpe—“Cold Turkey”. (Last Half)—Murray Leslie—Joe & Sadie De Lier.

**MONTRÉAL, CAN.**

Loew—Frank Browne—Ferguson & Sunderland—Marion Munson—Hunter, Chick & Hunter—La Follette & Co.

**NEW ROCHELLE, N. Y.**

(First Half)—Joe & Sadie De Lier—Jack & Tommy Weir—Rose Revue. (Last Half)—3 Gregorys—Jack Goldie—Louise Carter & Co.

**PROVIDENCE, R. I.**

Emery—(First Half)—Carl & Emma Frabell—Jerome & Allbright—Ford & Goodridge—“Father's Daughter”—Mel Klee—6 Royal Hussars. (Last Half)—Wheeler Trio—Burns & Garry—Frances Rice—Devine & Williams—Ling & Long.

**SPRINGFIELD, MASS.**

Broadway—(First Half)—Wheeler Trio—Burns & Garry—Frances Rice—Devine & Williams—Ling & Long. (Last Half)—Carl & Emma Frabell—Jerome & Allbright—“Father's Daughter”—Mel Klee—6 Royal Hussars.

**TORONTO, CAN.**

Yonge St.—Paul & Pauline—Ferdinand Chas. & La Tour—McConnell & Simpson—Armstrong & James—Dancing La Vars.

**PROCTOR'S CIRCUIT**

(Week of November 3.)

5th Avenue—(First Half)—Lucy Brush—Crawford & Broderick—Gaalager & Relley—Gene Barrios—Herbert's Dogs—Melnotte & Leedum. (Last Half)—Jos. Leonhart—Regal & Moore—Volunteers—“Once

Upon a Time”—Caesar Nesi & Co.—J. C. Morton Co.

81st Street—Miller & Mack—LaToys Models—Tracey & McBride—“Kiss Me”—Diero—Horlick & Sarampa Sis.

125th Street—(First Half)—Noodles Fagan Co.—Eldora—Sylvia Loyal—Edward & O'Neill—“Cure for Blues”—J. C. Nugent. (Last Half)—Lucy Brush—Pistel & Cushing—Girl in Air.

58th Street—(First Half)—Rosalie Asher—Dolly's Pets—Regal & Moore—Morgan & Kloster—4 Mus. Lunds—Foley & LaTour. (Last Half)—Garfield & Smith—ElCota—O'Brien & Havel—Pistel & Cushing—Lora & Billy Dyer—Emma Kraus & Girls.

Yonkers—(First Half)—ElCota—Jimmy Hussey—Mrs. Thos. Wiffen Co.—Roye Roye. (Last Half)—Regal & Moore—Dolby's Pets—Morgan & Kloster.

23rd Street—(First Half)—Mme. Veronell Co.—Garfield & Smith—Helen Vincent—Valdares—Worth Wayne Four—“Perfect Day”. (Last Half)—Mme. Veronell & Co.—Beauty Vender—Jack Rose—Tozart—Mme. Cronin Co.

Harlem Op. House—(First Half)—Sens. Gerards—Beauty Vendor—Lillian Watson—Cavanaugh & Thomp—Jack Rose. (Last Half)—Fremont Benton Co.—Chinese Jazz 3.

Mt. Vernon—(First Half)—Doc Baker Revue—Pistel & Cushing—Frank Hurst Co.—Fern & Davis—Mme. Berzac's Circus—Dalton & Craig. (Last Half)—The Brands—V. Quinn & Co.—Crawford & Broderick—Morton & Glass—Morey Senn & Lee—3 Blighty Girls.

Brooklyn, N. Y.

Greenpoint—(First Half)—Chinese Jazz 3—Fields & Wells—Gould & Gold—Tozart. (Last Half)—Morgan & Gray—Ruth Roy—D'Anzo.

Halsey—(First Half)—Cunningham & Doreta—Francis & Young—Waak & Low and Sis—Sid Taylor Co.—Howard & Cradick—“Over Your Heads”. (Last Half)—Dettmar Girls—Mabe & J. Dove—Earl & Mullen—Roatina & Barrett—Dixon & Gilday—“Haunted Violin”.

Prospect—(First Half)—The Brandes—Morey Senna & Lee—Earl Pinagree Co. (Last Half)—Frank Hurst Co. J. C. Nugent—J. & I. Marlin—Worth Eavten Four.

PROCTOR CIRCUIT

**ALBANY.**

(First Half)—Tamaki Duo—Jack Trainor & Co.—Cantwell & Walker—McClellan & Carson—Nelson & Cronon—“Flirtation”. (Last Half)—Clair Atwood—Hendricks & Stone—Lambert—Huyle & Bann—“Rainbow Cocktail”.

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Say it with  
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As simple as a DAISY—as modest as a VIOLET—as dainty as an ORCHID and as beautiful as a ROSE

**AUBURN.**

(First Half)—4 Avolos—Jack George—Woodrow Girls—“Toll Bridge.” (Last Half)—Reed & Tucker—Eckert & Moore—Ethel McDonough—Aeroplane Girls.

**ALTONA.**

(First Half)—Betty & L. Walton—Dick Burley—McCarthy & Fay—Rives & Arnold—“League of Nations.” (Last Half)—Hudson Sisters—Wallace Galvin—“Melody of Youth”—Spencer & Williams—Nakae Japs.

**BUFFALO.**

Collier & DeWald—Chas. Gibbs—John R. Gordon Co.—Bennie Harrison—Hirsch—off Gypsies.

**BINGHAMTON.**

(First Half)—DeLyte Girls—Clarence Wilbur—Florence Hackett Co. (Last Half)—Fors & Hewitt—Stell & Edson—Williams, Kent & Williams.

**CANTON.**

Crawfords—Billy Rogers—Magleys—John T. Doyle Co.—Lew & G. Archer—“Rubeville.”

**CAMDEN.**

(First Half)—Dixon Bowers & Co.—Ryan & Ryan—Al. H. White—Morgan & Gates—5 Amer. Girls. (Last Half)—Willie Bros.—Jarvis & Harrison—Al Perry Co.—Harry Sterling.

**ELIZABETH.**

(First Half)—Geo. W. Moore—Dreon Girls—Ethel Clifton Co.—Jane & C. Lee—Robins. (Last Half)—Howard & Craddick—Newell & Most—Sarah Padden—Al Shayne—“His Talking Way.”

**EATON.**

(First Half)—Beile Sis.—Pierce & Burke—Green Miller & Co.—Ford & Cunningham—8 Black Dots. (Last Half)—McCarthy & Fays—Gene Southern—Finley & Hill—Three Regals.

**ELMIRA.**

(First Half)—Ford & Hewitt—Mabel Phillips—Grand Trio—6 Kirksmith Sis. (Last Half)—3 Macks—Wells Va & West—Lou Wilson Juvenile Follies.

**GREENFIELD, MASS.**

Chief Tenderhoe—3 Manning Girls—Brown & Taylor—Payton & Jones—Columbia 6.

**HARRISBURG.**

(First Half)—Hudson Sis.—Holliday & Willette—“Melody of Youth”—Spencer & Williams—Nakae Japs. (Last Half)—Belle Sis.—Pierce & Burke—Courtney & Irwin—Hallen & Hunter—“League of Nations.”

**HAZLETON, PA.**

Armstrong & Downing—Raymond Wiley Co.—Bernard & Merritt—Burk Walsh & Nana.

**ITHACA.**

(First Half)—Steel & Edson—Holmes

& LaVere. (Last Half)—Clarence Wilbur—Henry Moore—6 Kirksmith Sis.

**JERSEY CITY.**

(First Half)—Morgan & Gray—Plquo & Fellows—Arlington & Lee—Bobby Randell—Ruth Curtis & Band—“New Teacher.” (Last Half)—“Mimic World”—Noodies Fagan Co.—Edwards & O’Neill.

**LANCASTER.**

(First Half)—Merrigan & Howarth—Goslar & Lusby—Jess Art Trio—Oxford Trio. (Last Half)—Irving & White—Rolland & Ray—Emily Darrell—6 Mus. Noses.

**LONDON.**

(First Half)—Waller & LaFavor—Larooye & George—Marsh, Montgomery—Paramo—Adelpha & Co. (Last Half)—3 Kanes—Billy Browning—John Small & Sis.—Copes & Hutton—Mystic Garden.

**MONTREAL.**

Maria & Co.—Suzanna & Ernest—LaFrance Bros.—Bernikot & Ballet.

**MCKEESPORT.**

(First Half)—Paula—Lester & Vincens—Petticoat Man—Knapp & Murray. (Last Half)—McNamee—Lannigan & Woods—Holmer Lind Co.—Work & Keit.

**NEW BRITAIN.**

(First Half)—3 Martelles—Newell & Most—The Volunteers. (Last Half)—Norman & Telma—Mero & Hunter—College 5.

**NEW LONDON.**

(First Half)—Norma Telma—4 Virginia Girls—Emma Krauss & Girls—McDermott & Heagney—Sorita & Jazz Band. (Last Half)—Louise Vernon—Al Leuter—Henry J. Kelly—Fred & Albert.

**NEWARK.**

(First Half)—“Mimic World”—Morton & Glass—Emily Darrell—Carmen Sis.—Exposition Jub. 4—J. & I. Marlin—Mystic Trio. (Last Half)—Doc Baker Revue—Eldora—Galagher & Rolley.

**OTTAWA, CANADA.**

Brindel & Burt—4 Meyakes—Henry B. Tomer—Stanley & Burns—Les Rodiques.

**PHILADELPHIA, PA.**

Grand Street—Dermett & Co.—Constantine Dancers.

Keystone—Herb, Dyer & Co.—Cecil & Bernice—“Decorators”—Dotsor—The Spider.

Grand Op. House—Nelson’s Pets—Marg. Padula—Frescott & Eden—Murphy & Lachmar—Morlin—Kane & Herman—Sam Yee Troupe.

Nixon—Joseffson’s Icelanders.

Wm. Penn—(First Half)—Sherwin Kelly—Marg. Young—Ethel M. Hall Co.—Allen & Lee—Bobby Heath. (Last Half)—Malcolm & Lamar—Robins & Partner—R. Henry Hodge—Harry Cooper—Cavanaugh & Thomp.

Girard—(First Half)—Red & Blondy—R. H. Hodge Co.—Irving & White. (Last Half)—Armstrong & Downing—Raymond Wiley Co.—Bernard & Merritt.

**PORTCHESTER.**

(First Half)—Mr. & Mrs. Hugh Emmett—Al Shayne—McDevitt Kelly & Lucy. (Last Half)—Geo. W. Moore—Dreon Girls—Jane & K. Lee.

**PATERSON.**

(First Half)—Danc. Humphries—Dobbs Clark & Dare—A. Whitelaw—“3 Generations”—“Wishing.” (Last Half)—Cuttie & Nelson—Baby Gladys—Bobby Heath Revue—3 Yoscarrys—Jennibfs & Mack.

**PITTSFIELD.**

(First Half)—4 Virginia Girls—Sorita & Jazz Band—Chief Tenderhoe—3 Manning Girls—Al Lester Co.—Patten & Jones—Columbia 6. (Last Half)—Green & Span—Gernt. McGill Co.

**PAWTUCKET.**

(First Half)—Mardo & Hunter—Hazel Harrington—MacGinty Kids—Osaki & Taki. (Last Half)—“Memories”—Burns & Torence—Jules & Anita Garrison.

**PASSAIC.**

(First Half)—Lorimer & Carbrey—Zelaya—Henry Horton—Hanvey & Francis—3 Yoscarrys. (Last Half)—Shirley Sis. & Bernio—Allman & Woods—Grey & Bryon—A. Whitelaw—Sylvia Loyal.

**PITTSBURG, PA.**

Ruth Adele—Dixon & Mack—Willa & H. Brown—Edwards & Walters—“Jumble Inn”—Helen Miller—Henderson & Holliday—Minnie Faust Bros.

**READING.**

(First Half)—Geo. Bock—Hallon & Hunter—Harry Oaks Co.—Olson & Johnson—Colin’s Variety Dancers. (Last Half)—B. & L. Walton—Ford & Cunningham—Nancy Bover Co.—Shaw & Campbell—Palfrey Hall & Co.

**SCRANTON.**

(First Half)—The Reubens—Higgle—Regal & Mack—Chas. Wilson—“Songs Old & New.” (Last Half)—Elvira Sisters—Brown & Evans—Allen & Taxi—Alexandria—Ed. Janis Revue.

**SCHENECTADY.**

(First Half)—Alex Sparks Co.—Frankie Fay & Boys—Dunbar’s Darkies—Will H. Armstrong—3 Twins. (Last Half)—Kluting’s Animals—Col. Jack George—Dunn & Valeska—Swift & Kelly—Evelyn Nesbit.

**SYRACUSE.**

Temple—Hamlin & Clifton—Ethel & McDonough—Henry & Moore—Reed & Tucker—“On High Seas.” (Last Half)—Gabby Bros.—Clark—Warren & Wade—“The Toll Bridge”—“Old Time Darkies”—“On High Seas”.

**STAMFORD.**

(First Half)—Fred & Albert—Henry J. Kelly—Bob & Pegge Valentine—College 5.

(Last Half)—Lorimer & Carbrey—Evans Johnson & E. Harvey & Francis—3 Martelles.

**SYRACUSE.**

Crescent—(First Half)—Thelma Darena—Wells Va & West—Williams, Kent & Williams—Lou Wilson—3 Macks. (Last Half)—DeLyte Girls—Mr. & Mrs. M. Hart—Mabel Phillips—Strand Trio—3 Twins.

**TROY.**

(First Half)—Clair Atwood—Hendricks & Stone—Lambert—Huyler & Bann—“Rainbow Cocktail.” (Last Half)—Tamaki Duo—Bill Dooley—Jack Trainor Co.—McClellan & Carson—Nelson & Cronin—“Flirtation.”

**CURLEY WANTS HEART BALM**

Jack Curley, the sport promoter, has brought suit for alimentation of his wife's affections against Hobart P. Swanton, whom Curley named as co-respondent in his recent action for divorce from Marie Drescher Curley, formerly a well-known actress. Swanton is the son of a Rochester millionaire banker and the amount of heart balm which Curley is asking from him is \$250,000.

In the complaint drawn up by Curley's attorneys, Roth and Altman, against Swanton, Curley charges Swanton with having induced Mrs. Curley to leave him and with having illicit relations with her at the Curley home in Great Neck, L. I., and at other places at various times during the past year.

Swanton is blamed by Curley for all his domestic trouble and, according to Curley, after Swanton began to pay attentions to his wife, she did not show him any love or affection. Curley also claims that attempts have been made to kidnap his two children, now staying at his house in Great Neck. He has sworn out a John Doe warrant against those whom he believes are making the attempts and is taking measures to have the children safe-guarded.

Swanton is the treasurer of the Mentor company, which owns and operates a chain of department stores in New York State. He says that he will contest the action vigorously.

AN INSPIRATION FROM THE FOUNTAIN OF MELODY

*When You're  
Alone*

The haunting melody that you have been hearing everywhere

# THE TALK OF BURLESQUE

# MAX FIELD FOREST G. WYER

PRINCIPAL FEATURED COMEDIAN

WITH  
CHAS. M. BAKER'S.

## "SWEET, SWEETIE GIRLS"

CRITICIZED BY THE PRESS, PUBLIC  
AND CENSORS

THE CLASSIEST SHOW  
ON EITHER WHEEL



PRODUCING STRAIGHT

WITH  
CHAS. M. BAKER'S.

## "SWEET SWEETIE GIRLS"

AFTER TWO YEARS OF "SQUADS RIGHT  
IT'S GREAT TO BE BACK WITH

## "A REG'LAR OP'RA"

WE HAVE THE HONOR OF BEING ASSOCIATED WITH BURLESQUE'S BEST DRESSED PRIMA DONNA

STELLA MORRISEY ("Some Sweetie")

THIS WEEK  
TROCADERO, PHILADELPHIA

NEXT WEEK  
BROADWAY, CAMDEN, N. J.



3 Years the Supreme Leader of the American Wheel

# THE FRENCH FROLICS

WITH  
HARRY FIELDS AND THE ONE AND ONLY LENA DALEY

LENA DALEY OLYMPIC - Next Week. Then GYYETY, Brooklyn.

"Try To Get In"

ACTOR  
PRODUCER  
AUTHOR

# JOE WILTON

THIS WEEK  
Star, Brooklyn.  
NEXT WEEK  
Plaza, Springfield,  
Mass.

LOOK WHO'S HERE!

# JOE J. FREED

Principal Comedian, The Mischief Maker.  
This week: STAR, Brooklyn. Next week: PLAZA, Springfield, Mass.

FROM FRISCO?  
Yes, the Same  
COMEDIAN

# HARRY BERNARD

KAHN'S  
Union Square  
Producer

BLACK FACE  
AND  
LEADS

BERT

# Crawford & Humphreys

JACK REID'S  
RECORD  
BREAKERS

STILL  
HERE

# BOB STARTZMAN

RECORD  
BREAKERS

# VIC PLANT

WORKING?  
CERTAINLY

**"HELLO AMERICA"**  
NOW A BETTER SHOW  
THAN LAST SEASON

Joe Hurtig's "Hello America" is at the Columbia this week with a good looking bunch of girls and costumes that are fit for any Broadway attraction. When it comes to costuming a show, none have it on the Hurtig's, as they surely extend themselves when designing and fitting out a show. This goes for both the principal women and chorus, and this show is a fair example of what they can do. The production, particularly the last part, is beautiful; the coloring and electrical effects being pleasing to the eye. In fact, the whole atmosphere of this part of the show is very good. The numbers were nicely arranged by Ben Bernard and the girls worked well in them, although the front line is not evenly balanced. A small dancing girl would look better on

the end in place of the one there now, who belongs in the second line.

The comedy is in the hands of Sam Lewis and Sam Dody, both doing their well-known character. The first part of the show is the same as last season, with a few bits changed in several spots. The last part is new, however. It shows the Casino at Monte Carlo, and there are many funny situations.

Sam Bennett, who has returned to burlesque after several seasons in vaudeville, is doing the "straight". He is a good "straight" man, and "feeds" the comedians better than any one we have seen work with them in the past. He has a natural way of working and makes a neat appearance.

Al. Shaw was a Custom House Inspector in the first part and the proprietor

of the Casino in the burlesque, and did well in both.

Sam Lee proved himself a good dancing juvenile who is just as much at home when reading lines as when dancing. He is also a neat dresser.

Elizabeth Barringer, a prima donna new to burlesque, made a good impression with a voice that is both powerful and musical. She renders her numbers well and her all around work pleases. She also displayed some very handsome gowns.

Little Margaret White attracted attention by her youth, prettiness, dancing and dashing manner of putting her numbers over. She has a lot of personality that extends far out over the foot lights, and she captivated her audience on the opening day. Her dresses are becoming to her style of beauty.

Billy Hill was never placed better in any burlesque show, than she is this season. The part makes her. She was in good voice Monday and her costumes are pretty, some of them being of a novel and startling effect.

Lewis and Dody do a singing specialty in the first part and a talking specialty in the burlesque, both of which went over nicely.

Shaw and Lee went big with their as done by Lewis, Dody, Bennett and the finished with a good eccentric dance.

The "kiss" bit was funny and well worked up by Lewis, Dody and Miss White.

The "table" bit was worked out nicely as done by Lewis, Dody, Bennett and the Misses Hill and Barringer.

The quartette of Lewis, Dody, Bennett as done by Lewis, Dody, Bennett and the got plenty of them.

"Hello America" is a good laughing show, a beautifully costumed offering and has a good looking chorus. Its a better show than last season. Sid.

**BURLESQUE NEWS**

(Continued from page 15)

# BONNIE

(Head Over Heels)

Starring Subrette with **MISCHIEF MAKERS**

STAR THEATRE BROOKLYN, NEW YORK

# LLOYD

**JAKE KENNEDY**

Acrobatic Comedian Doing Tramp With the **MONTE CARLO GIRLS**  
EMPIRE THEATRE HOBOKEN THIS WEEK

## STARS OF BURLESQUE

THIS SPACE  
RESERVED BY

PRIMA  
DONNA

**MONICA REDMOND**

LIBERTY  
GIRLS

**JUNE LEVEAY AND GEORGE D. Wiest**

With  
SPEAKING  
WIDOWS

BARNEY  
GERARD  
PRESENTS

**EVELYN CUNNINGHAM**

FOLLIES OF THE DAY  
Direction  
ROEHM and RICHARDS

**SOUBRETTE BABE DE PALMER**

NOW  
APPEARING  
WHERE?

**BOUTTE AND CARTER**

'ROUND  
THE  
TOWN

TRAMP  
ECCENTRIC

**CHAS FAGAN**

GIRLS  
A LA  
CARTE

PRIMA  
DONNA

**MYRTLE CHERRY.**

GIRLS  
GIRLS  
GIRLS

SOUBRETTE

**FLORENCE DEVERE**

SWEETIE  
SWEETIE  
GIRL

DANCING  
INGENUE

**MABEL McCLOUD**

BEST SHOW  
IN TOWN

THE SPOTLIGHT  
REVEALS  
A SPOTLESS  
SUCCESS

NOW  
I  
KNOW  
BALLAD

JOS. W. STERN & CO. PUBLISHERS - PROF. OFFICES 226 West 46 St., New York City

America's Youngest Boss  
**LLOYD KNIGHT**  
with BETTY BUNTING

Presenting their new act with Special Scenery "THE VILLAGE SMITHY"  
Address N. Y. Clipper Office - - - 830 Market St., SAN FRANCISCO, CAL.

**VAUDEVILLE ARTISTS--ATTENTION**

How many times have you gone into a house and found that the published numbers you were using had been exploited and worked to death? On how many occasions were two or more acts clamoring to use the same song at rehearsal? Did it ever occur to you that the headliners owe their success and popularity to their exclusive repertoire? Think it over. Distinctive, Original Material of every description written about your psychology. Interview by appointment. Temporary offices. PHILIP J. LEWIS & MURRAY GREEN, care of "N. Y. Clipper." Collaborating with RUDOLPH MEYER, Composer.

COMIQUE ECCENTRIC **EDDIE SHUBERT** BURLESQUE REVIEW

LEW MARKS BROTHERS BERT  
With Ed Lee Wrothe's TWENTY CENTURY MAIDS

**Lieut. Fernand Thetion & Co.**  
*A Sensational Novelty Act*

Presenting  
"At The French Aviation Front" Dir. SAMUEL KENNEY

**Manhattan Players Want the Best Comedian  
and Ingenue, Obtainable**

with strong specialties. Could also use novelty or musical feature; others write.  
PAUL HILLIS, Columbia Theatre, Bloomsburg, Pa.

**H. D. Zarow Wants**  
Singing and Dancing Soubrette  
must do Spanish and Scotch, for special number.

**Man and Woman for Gen Bus**  
Both must sing, have real wardrobe; lady over 5 feet 6. State all, with lowest salary.  
This is musical show, booked solid in three-day and week stands.  
H. D. ZARROW, P. O. Box 435, Springfield, Ohio

**HARRY MORRISON**  
JUVENILE BEN WELCH REVUE

**LEILA DAVIS & CO.**

"AS IT MAY BE"  
Management—B RUCE DUFFUS

**TOOMEY BROS.**  
A COUPLE OF CLEVER BOYS

LOOK US OVER  
**HOWARD COMEDY FOUR**

A QUARTETT THAT IS DIFFERENT  
Direction LEE MUCKEN FUSS

**ALEX RALPH  
CROSS & SANTORO**  
EXONENTS IN PHYSICAL CULTURE  
IN VAUDEVILLE

**BARRA GIRLS**  
SOMEWHERE IN SONGLAND  
Dir. TOM JONES

**GOLDINI**

WIZARD ON THE ACCORDION  
Direction MEYER B. NORTH

**Dobbs Clark & Dares**

in VAUDEVILLE REMNANTS  
He was a pal to the profession during the panics of 1907-8-9. Now we are going  
to be a pal to him, his wife, and children.

BENEFIT FOR  
JEFF DAVIS, King of Hoboes  
TO BUILD HIM A HOME IN NEW YORK  
Address JEFF DAVIS HEADQUARTERS, Suite 301, Gaiety Theatre Bldg., 1547 Broadway, N. Y. Phone Bryant 9814. 20 stars have donated money or services—  
Will you help?  
Big Monster Benefit, Tammany Hall, Friday, Nov. 14. Tickets, \$1.00

**Chas. and Dorothy DINGLE**  
"A BIT OF BLARNEY"

B. F. Keith Vaud. Exchange  
**ELMER TENLEY** Dir. Flynn & Kenny  
AUTHOR OF ORIGINAL MATERIAL

for vaudeville, burlesque, musical comedy.  
Materal now being successfully used by  
McIntyre & Heath, Al Jolson and others.

**BERTHA STARTZMAN**  
SOUBRETTE CABARET GIRLS

**STEVE PAUL**  
"BROTHER MAHALA"  
ROSE SYDELL'S LONDON BELLES

"FIFTY-FIFTY", New  
SCIBILIA PIECE, FALLS  
SHORT OF HIT CLASS

"JUST A MINUTE"  
HAS NOVELTY AND  
IS WELL STAGED

"Fifty-Fifty, Ltd."—A musical comedy in three acts taken from William Gillette's "All the Comforts of Home". Book by Margaret Michael and William Lennox; music and lyrics by Leon DeCosta. Produced by the Scibilia Theatrical Enterprises at the Comedy Theatre, Monday evening, October, 27, 1919.

## CAST

Phillis Wyndham, Marguerite McNulty, Rosabelle Wyndham, Elsie Douglas, Katy, Margaret Michael, Monty, William Lennox, Judge Geoffrey Wyndham, Lynn Pratt, Kenneth Patterson, Barrett Greenwood, Fluffy La Grange, Gertrude Vanderbilt, Marian Carter, Norman Hark, Poulney Steele, Frank Bernard, Prof. Josephus Dabney, John Slavin, Cornwallis Crosby, Herbert Cortell, Phineas Tanner, Frank Walsh, Minerva Crosby, Jean Newcombe, Ciale Crosby, Doris Arden, Dolly Manners and Angelica Manners, Gosman Twins.

Scibilia Enterprises stand sponsor for "Fifty-Fifty, Ltd.". Herbert Cortell and Gertrude Vanderbilt are the featured players.

Mr. Scibilia, with the aid of the authors, of course, has built a production, but, it must be said that he is rather a failure as a play architect, for this old play, which used to be so funny as a comedy, is not funny now. The business of one of the funniest characters, the professor, begins where it formerly left off, and consequently he never arrives at a climax. Another character, the old and stuttering friend of the young hero, makes one entrance, tickles the audience into a merry mood, and then is off and gone forever.

The story is supposed to tell of what humorously happened to a young fellow who, gone broke in the absence of his aunt at her Summer home, comes in sudden need of money and decides to rent the town house for apartments. His first customer is a lady of the chorus, who brings some thirty others of the same station in life with her. Later, there arrive the characters which go to make the fun, or used to, the professor, the old family friend, the hen-pecked husband and the cause of his woes, along with their beautiful daughter.

Gertrude Vanderbilt is the special lady of the chorus, exaggerated in her style of characterization as none of these ladies, at her worst, ever really is, and rather awkward in her dancing. Herbert Cortell is the hen-pecked husband, carrying the burden of the comedy and uttering the most of the funny lines. John Slavin does his best with what he has, but he planted for a full hour to get the one big laugh he achieved. Barrett Greenwood, as the young hero, sang well and danced better and at one point, where he had a chance to act, put it over to the sincere applause of the death watch.

Out of the cast of fourteen principals, however, Doris Arden, a newcomer, evidently, for no one seemed to know her, took chief honors. She sang nicely, danced gracefully and acted brilliantly. With her first singing number the charm of her got out into the house, and after that, when they weren't laughing at Herbert Cortell, they were wishing Miss Arden would come on. This young lady won't stay long with the makers of musical pieces. She has too much personality and can act too well.

Of scenic investiture there is not much to comment on. Costumes, however, were many and occasionally gorgeous. The music is ordinary, there being only one whistley tune, "Honeybunch".

"Fifty-Fifty, Ltd.", is more "seventy-thirty", a percentage often noted in Shubert contracts.

"Just A Minute"—A musical comedy by Harry L. Cort, George E. Stoddard and Harold Orlob, presented by John Cort at the Cort Theatre, October 27th, 1919.

## CAST

The Saleslady, Marle Hartwell, The Demonstrators, The Monarch Four (Messrs Green, Murphy, Fenn and Curren), Dorothy Mai, Mabel Withee, Margaret Gibson, Mona Celete Earl, Mrs. Tom Collins, May Vokes, Robert Fulton, Wellington Cross, Will U. Tell, George F. Moore, Captain Ebb Tide, Percy Pollock, Miss Dippe, Virginia Clark, Specialty Dances by the Morin Sisters.

"Just a Minute" is a musical comedy which must depend largely upon its staging and the ability of its cast to put it over. The authors have furnished book, lyrics and music that would fall short in put into less capable hands than those of the cast which John Cort has assembled for the production, while a Paul Arlington, the customer, and Robert Marks, the stage director, have left nothing undone to make the effort a piece de resistance. The plot is along rather usual lines, except that it is brought right up to minute by the fact that the Daylight Saving Law saves her hero's millions and makes all end happily.

The story unfolds a love plot in which a young millionaire must not disclose his identity until a certain time. Alas, he let out the secret too soon! At least, it seems as if he did, until, suddenly, the clocks are all set an hour ahead to save daylight, and he wins out by just a minute.

May Vokes, in the role of Mrs. Tom Collins, the aunt, seemed to be the favorite and the audience would have liked to have seen more of her. She scored the hit of the show in a comedy song entitled, "To Make Them Fall".

The dancing of the Morin Sisters is another feature which deserves special mention, particularly a bit that burlesques classic dancing.

Mabel Withee, as the heroine, was both pretty and clever, and Wellington Cross made the best of a rather colorless part. Others whose performances stood out were Billy Clark, as a negro porter, Percy Pollock, as the skipper, Mona Celete, and George F. Moore.

The songs most likely to be whistled are "Some Other Girl" and "Because You're Different".

## CONWAY TEARLE SUES

Conway Teale is suing A. J. Bimberg and I. M. Sheer, by whom he was recently engaged to appear in a motion picture production, to recover \$266.66, which, he claims, is due him for an additional day's wages.

According to the complaint, filed by Paul N. Turner and Ivan E. Maginn, Teale's attorneys, the actor had a contract under the terms of which he was to appear in the picture for three consecutive weeks at a weekly salary of \$800. He claims that, later, he was required to work an additional day, for which he has paid, but, the day being on a Tuesday, it is his contention that, under the terms of his contract, he is entitled to a day's pay for the previous day on which he did not work.

The same defendants are also being sued by Florence Billings, who appeared in the motion picture with Teale. She claims \$233.33, which amount she says she expended on clothes for herself in the picture and which, she says, her employers should pay for. Both suits are pending in the Third District Municipal Court.

TECHOW'S CATS  
IN VAUDEVILLE

## ED AND EDNA FANTON

In a dainty aerial oddity. Dir. Sam Baerwitz

AL MYRTLE  
MARDO & DAVIS

Doing a new act. Material and staged by Wm. Sisto

JOE ISABELLE  
COFFMAN and CARROLL  
"THE PORTER'S TROUBLES"

DIRECTION—SAM BAERWITZ

## BOOKING IN NEW ENGLAND

FRED MARDO  
VAUDEVILLE AGENCY

Tremont Theatre Bldg., 176 Tremont St., Boston, Mass.

CHUCK CALLAHAN BROS. BOB  
EAST—LAURENCE SCHWAB  
WEST—C. W. NELSON

## IRMA &amp; CONNER

Dainty Irma, the Mary Pickford of the Wire.

Dir., Max Oberndorf

FRED ELDRIDGE  
LESSON IN PHYSICAL CULTURE  
IN VAUDEVILLE

## 4 HIGGIE GIRLS

Eleven Minutes of Pep. PHIL BUSH, Representative

PRIMA DONNA CLAIRE WALKER FROLICS FRENCH

DOING STRAIGHT BOBBY BURCH FROLICS FRENCH

MARTHA RICHARDS  
INGENUE

Rose Sydell's London Belles

ED. JORDAN LEW KELLY SHOW  
LEW KELLY says I'm a good black face comedian. What do you think?

COMEDIAN KAHNS UNION SQUARE

## HARRY KOLER

MULLINI SISTERS present

## The Six Royal Hussar Girls

in a Melange of Music and Song

REPEATING THEIR TRIUMPHANT SUCCESS IN THE EAST

DOING  
GREAT  
THANK YOU

**JERRY LAWRENCE**  
"Sky Scraper Lizzie" LIBERTY GIRLS

**CARLO DE ANGELO**  
GOING OVER WITH PETE CLARK'S "OH GIRL" CO.

**JOSEPHINE YOUNGE**  
VAMPIRE GIRL, WITH "OH GIRL!"

**IDA EMERSON and HARRY HILLS**  
BACK IN BURLESQUE WITH EDMOND HAYES' OWN SHOW

**ETHEL DEVEAUX**  
SOUBRETTE HASTINGS RAZZLE DAZZLE OF 1919

**GERTRUDE O'CONNOR**  
AS MRS. BOZO WITH EDMOND HAYES' OWN CO.

**CLAIRE DEVINE**  
LEADING WOMAN WITH DIXON'S BIG REVIEW

**LORETTA AHEARN**  
DAINTY SINGING AND DANCING SOUBRETTE-\$1,000,000 DOLLS

**HAROLD KENNEDY**  
COMEDIAN GIRLS A LA CARTE

**IRENE LEARY**  
INGENUE BURLESQUE REVIEW

**PETE KELLY and BERG LYDIA**  
WITH ED RUSH'S CRACKER JACKS

**DON TRENT**  
WITH WALDRON'S BOSTONIANS

**FAY SHIRLEY**  
PARISIAN FLIRT

**BILLY SCHULER**  
DOING STRAIGHT WITH JACOBS AND JERMON'S BURLESQUE REVIEW

**ANNETTE LA ROCHELLE**  
PRIMA DONNA RUBE BERNSTEIN'S FOLLIES OF PLEASURE

**LETTIE BOLLES**  
INGENUE SOUBRETTE DIXON'S BIG REVIEW

**John MacKinnon**  
JUVENILE-TENOR EDMOND HAYES' OWN SHOW

**RUTH BARBOUR**  
SOUBRETTE RUBE BERNSTEIN'S FOLLIES OF PLEASURE

**BABE WELLINGTON**  
IRRESISTIBLE BUNCH OF NERVES SOUBRETTE-NATIONAL WINTERGARDEN

**WM. F. (Billy) HARMS THEATRICAL ENTERPRISES**  
HOBOKEN, N. J. (Member of T. B. C.)

**FLORENCE WHITFORD**  
SOUBRETTE JAZZ BABIES

PRIMA  
DONNA

FROM FRISCO?  
Yes, the Same

**PEARL LAWLOR**  
**HARRY BERNARD**

**ANNETTE SHAW**  
DANCING INGENUE LEW KELLY SHOW

**JACK LaMONT**  
HEBREW COMEDIAN ROUND THE TOWN 1919-20

**GEO. CARROLL**  
DOING TRAMP WITH THE JAZZ BABIES

**BABE HEALY**  
Some Soubrette, with Some Show—Second Season with Barney Gerard

**RUBY THORNE and ANNA GOLDIE**  
SOUBRETTE CRACKER JACKS CHARACTERS

**JACK MUNDY**  
DIRECTION-ARTHUR PEARSON

**ROSE EMMETT**  
RAGTIME INGENUE ROUND THE TOWN

**GEO. E. SNYDER**  
STRAIGHT SECOND SEASON WITH MAIDS OF AMERICA

**JANE MAY**  
SOUBRETTE SECOND SEASON MAIDS OF AMERICA

**HAZELLE LORRAINE**  
INGENUE SIXTH SEASON WITH DAN COLEMAN, HASTING'S BIG SHOW

**ED GOLDEN**  
NOW WRITING BURLESQUE'S BEST SPECIAL SONGS. ALSO STAGING NUMBERS.  
WITH RUSH'S CRACKER JACKS

**RUTH HASTINGS**  
PRIMA DONNA, BOSTONIANS SEASON 1918-19

**JOHN O. GRANT**  
PERSONAL DIRECTION-CHAMBERLAIN BROWN

**LOUISE PEARSON**  
PRIMA DONNA MINSKY'S NATIONAL WINTER GARDEN

**FRANK MALLAHAN**  
DOING STRAIGHT WITH SAM HOWE'S SPORT GIRLS

**JIM McCUALEY**  
DOING RUBE AGAIN THIS SEASON WITH SAM HOWE'S SPORT GIRLS

**FRANK LULEY**  
EDMOND HAYES' ORIGINAL BOZO WITH EDMOND HAYES' OWN COMPANY

**FRANK ANDERSON**  
Irish Comic with Chas. M. Baker's "Sweet Sweetie Girls." Coming Up One Rung at a Time

**JULIA MORGAN**  
The Sophie Tucker of Burlesque. F. W. Gerhardy's Mischief Makers, 1919-20. Tanks to Joe Wilton

BILLY WATSON'S  
PARISIAN WHIRL

KAHN'S  
UNION  
SQUARE

# LEO THE LADDER LAD INTRODUCING THE BIG BABY

## FORD & CUNNINGHAM

IN  
A LAUGH, A TUNE, A STEP  
DIRECTION—LEO FITZGERALD

## HUBERT KINNEY & CORINNE

Singing and Dancing—Direction Rosalie Stewart

## 3 ROEHR'S

The Whirling Wheels of Death

in the Triple Revolving Cycling Sensation

THE LATEST INVENTION  
By CHAS. ARTHUR ROEHR

ROSE

WESLEY

## KLINE and FRAZER

Song and Talkology

JIMMIE

EDYTHE

## DWYER & MAYE

WORKING

## LEW FREY

FROM OVER THERE

On the Loew Time—Thanks to Geo. Sofianski

## SUE OLMLSTEAD

Nicknamed in the A. E. F. as "Irresistible Sue"

## SUZANNE & ERNEST

SICKELMORE

LE MESSURIER

In "Studio Fancies"

PRIMA  
DONNA

Season of 1919-20  
MAX SPIECEL'S  
Social Follies Co.

## VICTORIA KAY MARGIE COATE

BROADWAY  
BELLES

Thanks To  
Mr. IKE WEBER

AN ELABORATE POSING PRODUCTION

## "IN SCULPTOR'S GARDEN"

PRODUCER—KARL HERMES

DIRECTION—PETE MACK

## ROUTES OF SHOWS

### COLUMBIA WHEEL

Al Reeves Show—Empire, Albany, 3-8.  
Gayety, Boston, 10-15.  
Abe Reynold's Review—Gayety, St. Louis, 3-8; Columbia, Chicago, 10-15.  
Best Show in Town—Newburg, N. Y. 3-5; Poughkeepsie, 6-8; Casino, Boston, 10-15.  
Ben Welch—Empire, Brooklyn, 3-8; Empire, Newark, 10-15.  
Behman Show—Palace, Baltimore, 3-8; Gayety, Washington, 10-15.  
Beauty Trust—Gayety, Montreal, 3-8; Empire, Albany, 10-15.  
Billy Watson's Parisian Whirl—Orpheum, Paterson, 3-8; Majestic, Jersey City, 10-15.  
Bon Tons—Gayety, Rochester, 3-8; Bataille, Syracuse, 10-12; Lumberg, Utica, 13-15.  
Bowery—Berchel, Des Moines, 2-5; Gayety, Omaha, Neb., 10-15.  
Bostonians—Majestic, Jersey City, 3-8; Perth Amboy, 10; Plainfield, 11; Stamford, Ct., 12; Park, Bridgeport, 13-15.  
Burlesque Review—Hurtig & S., New York, 3-8; Empire, Brooklyn, 10-15.  
Burlesque Wonder Show—Gayety, Omaha, Neb., 3-8; Gayety, Kansas City, 10-15.  
Dave Marion Show—Park, Youngstown, 3-8; Grand Akron, O., 6-8; Standard, Cleveland, 10-15.  
Follies of the Day—Casino, Brooklyn, 3-8; Peoples, Philadelphia, 10-15.  
Girls a la Carte—Gayety, Washington, 3-8; Gayety, Pittsburgh, 10-15.  
Girls of the U. S. A.—Star & Garter, Chicago, 3-8; Gayety, Detroit, 10-15.  
Girls de Looks—Gayety, Kansas City, 3-8; open 10-15; Gayety, St. Louis, 17-22.  
Golden Crooks—Miner's 149th Street, New York, 3-8; Orpheum, Paterson, 10-15.  
Harry Hastings Show—Star, Cleveland, 3-8; Empire, Toledo, 10-15.  
Hello America—Columbia, New York, 3-8, Casino, Brooklyn, 10-15.  
Hip Hip Hooray—Park, Bridgeport, 6-8; Newburg, N. Y., 10-12; Poughkeepsie, 13-15.  
Lew Kelley Show—Jacques, Waterbury, 3-8; Miner's 149th Street, New York, 10-15.  
Liberty Girls—Gayety, Pittsburgh, 3-8; Park, Youngstown, 10-12; Grand, Akron, 13-15.  
Maids of America—Gayety, Buffalo, 3-8; Gayety, Rochester, 10-15.  
Mollie Williams Show—Empire, Toledo, 3-9; Lyric, Dayton, 10-15.  
Oh Girl—Gayety, Boston, 3-8; Grand, Hartford, Ct., 10-15.  
Peek-a-Boo—Casino, Boston, 3-8; Columbia, New York, 10-15.  
Roseland Girls—Gayety, Detroit, 3-8; Gayety, Toronto, Can., 10-15.  
Rose Sydell London Belles—Casino, Philadelphia, 3-8; Hurtig and Seamon's, New York, 10-15.  
Sam Howe Show—People's, Philadelphia, 3-8; Palace, Baltimore, 10-15.  
Sight Seers—Olympic, Cincinnati, 3-8; Star and Garter, Chicago, 10-15.  
Social Maids—Open 3-8; Gayety, St. Louis, 10-15.  
Sporting Widows—Columbia, Chicago, 3-8; Berchel, Des Moines, Iowa, 9-12.  
Star & Garter Show—Gayety, Montreal, 3-8; Empire, Albany, 10-15.  
Step Lively Girls—Grand, Hartford, 3-8; Jacques, Waterbury, 10-15.  
Twentieth Century Maids—Empire, Newark, 3-8; Casino, Philadelphia, 10-15.  
Victory Belles—Gayety, Toronto, Can., 3-8; Gayety, Buffalo, 10-15.

### AMERICAN WHEEL

All Jazz Review—Park, Indianapolis, 3-8; Gayety, Louisville, 10-15.  
Aviator Girls—Gayety, Newark, 3-8; Army, Wrightstown, 10-15.  
Broadway Belles—Grand, Worcester, 3-8; Howard, Boston, 10-15.  
Beauty Review—Lyceum, Columbus, 3-8; Victoria, Pittsburgh, 10-15.  
Blue Birds—Standard, St. Louis, 3-8; Park, Indianapolis, 10-15.  
Cabaret Girls—Plaza, Springfield, 3-8; Grand, Worcester, 10-15.

### PENN CIRCUIT

Wheeling, Va.—Monday.  
Uniontown, Pa.—Tuesday.  
Johnstown, Pa.—Wednesday.  
Altoona, Pa.—Thursday.  
Williamsport, Pa.—Friday.  
York, Pa.—Saturday.

### BRADY WINS JUDGMENT

Cyrus Townsend Brady, author and scenario writer, was last week granted \$2,000 damages in a suit against Frank A. Munsey, which came about in this way. Fifteen years ago Brady wrote "The Child of God" and sold it to Munsey's Magazine, reserving all dramatic rights. Munsey later sold it to a film company, without his consent. Brady sued and was awarded the verdict.

### BRADY TO PRODUCE OWN PLAYS

William A. Brady will produce a series of pictures made from plays he has successfully produced, including "Way Down East," "At 9.45," "The Man Who Came Back," "Forever After," "Bunty Pulls the Strings," etc. The distribution medium has not yet been named.

THE SEASON'S BIG NOVELTY

## "IN SCULPTOR'S GARDEN"

MANAGEMENT—IRENE HERMES



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WM. McNALLY

81 East 125th Street New York

What one the Louisville Papers said about

## HARRY SEYMOUR

Clever Comedian At Gayety.

There is not a comedian on the burlesque stage with a funnier personality than Harry Seymour, diminutive principal of "The Pace Makers" company at the Gayety Theatre this week. Seymour has a manner all his own and is a natural born jester. He has much the same inconsequent, aimless manner of conducting himself while on the stage as Leon Errol, of "Follies" fame, who once graced the Gayety boards in the same capacity as Seymour. The antics of the small funmaker are all impromptu and it is often said that the company should pay admission as well as the audience so hilarious is their mirth over his unexpected nonsense. Much of the privat affairs of the girls in the show are wittily touched on by Seymour and he includes the audience in his romp. His conversations with visitors in the house is at times convulsing. The show, all around, is one of the best the Gayety has boasted this season.

## At the Gayety Brooklyn this Week

### TACK AND WINDOW CARDS.

One Color. Two Colors.

250 11x14 Cards.....	\$ 8.00	\$10.50
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## Equity Plans Club

(Continued from page 3)

of an up-to-date Broadway playhouse, but warned the Equity that, as they are not a producing organization, they should go no further than to encourage other people to produce. The management of the theatre, though, would be solely in the hands of the Equity. In this way, he pointed out, plays could be produced "without giving a one-half interest to one or another of the theatrical syndicates."

According to Emerson's plan, the ambitious actor would be allowed to invest his savings in this theatre. He claimed that "such a theatre would elevate the taste of the public above the bedroom farce."

Emerson's talk then turned to finances and he outlined how the money would have to be raised to materialize these plans. With the knowledge that the Equity had cleared \$85,000 in three weeks from their shows, Emerson thinks that at least this much money could be raised by the Equity in a year with the other theatres open. A holiday ball around Christmas time, followed by a series of entertainments in the spring, would raise enough money, Emerson thinks, to convince rich friends of the Equity that the actors' association means business, and they could then be persuaded to put up the rest.

Frank Gillmore, executive secretary of the Equity, presented an array of figures to show the prosperity of the association. Before the strike, the Equity had 2900 paid up members and \$13,000 in the treasury, "so that," Gillmore declared, "we practically started the strike on a shoe string." Today, not counting the vaudevillians who have joined the Equity, nor the choristers, the Equity has 7,000 members, and, after paying all their strike expenses "and spending money like drunken sailors during the trouble," the Equity has practically \$100,000 on hand. Gillmore states that there are 28,000 actors in the United States, according to census. He estimates that about 11,000 of these are on the legitimate stage, so that, according to his deductions, seven out of every eleven legitimate actors are Equity members.

During the strike more than \$33,000 was spent by the Help and Aid Committee, he stated. The publicity headquarters at the Hotel Algonquin were free. Carl Schmidt directed the publicity on the strike grants. The following attorneys worked for the Equity and never rendered bills: Justus Sheffield, Vice Chancellor Lane, Lyman Hess, and Robert Rubin.

Gillmore stated that in June, July and August, of the current year, 204 members resigned from Equity, while 4,000 new members joined the ranks and that in October, only five resigned.

He read a telegram from Zoa Barnett in which she protested that she was not a "Fido," as current rumor would have it, but a loyal Equity member.

Burton Churchill who was in charge of the army of Equity pickets when the strike started, told of his visit to the police station, on West Forty-Seventh Street when he heard the lieutenant tell his men that if they would take heed of the orderly way in which the actors were making their fight, "it would make better policemen of them in the future."

Churchill was sent to Chicago early in the strike and commanded the situation there. He told how, when he arrived there, the actors were losing a legal fight because of the lack of good counsel and how, upon his own initiative, he engaged Clarence Darrow as attorney. With but a handful of strikers in Chicago and no funds at the start, Churchill said that the Equity treasury there was \$2,400 ahead when the strike was won.

"The Equity label, to which some people object," declared Churchill, "is to me, a badge of victory. It is as digni-

nified for an actor to wear as is a croix de guerre for a soldier."

Churchill was the only speaker to drop a hint of the formation of an "allied amusement council," and, although he did not elucidate what he meant by that term, it is to be presumed that it would be a council of actors, stagehands, musicians and all other workers of the theatre.

The meeting assumed the complexion of a radical socialist gathering when Justus Sheffield made a harangue against present day judiciary methods and talked at length upon the coal strike and a proposed congressional bill to make a railroad strike a crime, bringing the Equity into the matter by saying that if the members wish to preserve their right to strike, they must take a deep interest in these subjects.

Claiming that Judge Newberger "is unable to forget that he once represented theatrical managers when he is on the bench," and pointing out that Bainbridge Colby, an attorney for the managers, is interested in Newberger's political career, Sheffield asked the Equity members to cast their vote against him at the polls and, at the same, asked them to support the candidacy of Irwin Untermyer because his father, Samuel Untermyer, proved his friendship for Equity when his help was needed.

Following his talk, Wilson seemed in a hurry to adjourn and entirely disregarded an appeal by Margaret Vale, a niece of President Wilson's, for the floor, until the assemblage drowned Wilson out by their shouts, and a loud voice male member made a motion that she be given the floor. The motion was carried by a comfortable majority.

It seems that Miss Vale had written a letter to the Equity some days before on the subject of politics and the Equity. The letter reads:

"Like all the other members of Equity now in good standing, several days ago I received a letter asking me to remember that Mr. Erwin Untermyer, son of Mr. Samuel Untermyer, is a candidate for office at the coming election.

"As Mr. Samuel Untermyer is our very good friend and came to our assistance at a time when our affairs had reached a crucial stage, like the other members of Equity, I naturally interpret this letter as a request that I vote for his son.

"Furthermore, this letter places Equity in the position of "playing politics," a position that is contrary to our best interests. I have been an active member of the Equity, both during the strike and since, and I wish to protest against Equity being dragged into politics. As members of Equity, I believe that we have no politics except when it is a case of protecting our own best interests. Therefore, I seriously object to our being placed in the position of endorsing any political candidate. I wish to make the following motion:

"I move that the Actors' Equity Association respectfully but sincerely protest the right or wisdom of its officials in any way whatsoever or for any reason, using their official powers to influence the political votes of its members, and that the A. E. A. consider any such effort on the part of its officers to be entirely irrelevant to and outside the bounds of their official duties.

Respectfully yours,  
MARGARET VALE."

### AT THE OLD

# HOWARD

BOSTON, MASS.

Week of Nov. 3,

# ALL-UP

"All-Up" and give the high sign of welcome to the French Frolics Burlesque, the bob bon baby cluster that rides rings around them all in the fun line. Up in Worcester they tip us, they made a real clean-up and everybody was out with the "Boost Talk." Well, at the Howard they sure showed the real merchandise, so let us hand you a little barker's vapor and tell you that it's the speediest and breeziest that ever slipped into the Hub of the Universe. It's a screech of delight—the comedians sure put over their wares and the girls took all kinds of the applause stuff as they delivered and delivered strong. The matinee birds and the night owls sure said that this company of beauts was a real winner. Always something doing I tell you at the old Howard.

# FRFNCH FROLICS BURLESQUE

With  
Harry "Hello Jake" Fields  
and Lena "Smiles" Daley

"Hello Jake" is sure the candy kid in the josh line and his chatter went across with a real punch and then all eyes were centered on Lena Daley, "the smile baby of burlesque" who is all action and has a voice like a nightingale. Lena has a winsome style and always goes over with lots of pep. Claire Walker and Gladys Jackson looking prim and nifty got many a glance, and Walter Parker, your old pal, "Finnegan" was there with the Emerald wit. Bobby Burch, Billy Gray and Hal Sherman fitted in nicely and got a hand for good work.

### CAPTIVATING CHORUS

Ed Daley sure knows how to pick a heavenly bunch and a flash at this group was a real treat to the blinks. Every baby was togged out in real silk and they made quite a splash with the boys down front. You may know some of them so slant your optics across this line: Misses Simpson, Rose, Allen, Burch, Kingston, LaVine, Gray, Griffin, Nelson, Mayfield, Murphy, DeVine, Stock and Gardner. This bunch is over in the big town at the Olympic the week of November 10, and it's a pipe they'll set old Knickerbocker in a flutter. So if you happen to be above the soil and want to glance a regular winner, here's your chance. If you are a Brooklynite you can see them at the Gayety November 17.

ALWAYS A GOOD SHOW AT THE OLD

# HOWARD

Wanted

### WHIRLWIND DANCING COUPLE

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Harmony and Popular,

(Man and Girl)

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Long time engagement if suitable

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**THE GIRL IN THE LIMOUSINE**

"100 per cent funnier than 'Fair & Warmer.'"—Ev. Mail.  
"Took the lid off the laughs."—Times.

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EVERY DAY The **HIPPODROME**  
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**REPUBLIC** Theatre, 42d St. W. of Broadway, Eves. 8.30. Mats. Wed. & Sat. 2.30. **A. H. WOODS** Presents  
**A VOICE IN THE DARK**  
"Begins where all mystery plays end."—Globe.

**Knickerbocker** Wed. & Sat. 2.20. Eves. 8.30 Mats. B'way & 38th St. **JOHN CORT'S** New Musical Comedy **ROLY-BOLY EYES**  
Music by Edgar Allan Wolff  
Eddie Brown & Louis Gruenberg  
Largest, Handsomest Chorus in Town

**LYCEUM** West 45th St. Eves. 8.15. Mats. Wed. and Sat. 2.15. **DAVID BELASCO** Presents  
**INA CLAIR** in a New Comedy by Avery Hopwood  
**THE GOLD DIGGERS**

**OLYMPIC** 14th Street, Near 3rd Av  
This Week **RECORD BREAKERS**  
Next Week—**FRENCH FROLICS**

### Brooklyn Theatres

**STAR** Jay nr. Fulton St. Mat. Tel. Main 1893. Daily  
**MISCHIEF MAKERS**  
Next Week—**MONTE CARLO GIRLS**  
Thursday Evening—Wrestling  
Under Direction of Geo. Bothner  
Every Sunday—2 Big Concerts 2

**Casino Theatre**  
This Week  
**Follies of the Day**  
Next Week—**HELLO AMERICA**

**Empire Theatre**  
Ralph Avenue and Broadway  
**BEN WELCH**  
Next Week—Burlesque Review

**GAETY** Throop Ave. Broadway  
This Week  
**PACEMAKERS**  
Next Week—**RECORD BREAKERS**  
Every Sunday—2 Big Concerts 2

### DEATHS

**MRS. ROSINA COOKE ADAMS** died last week at the Manhattan Square Hotel. Mrs. Adams, who was 73 years old, was a member of an English family of circus performers and actors. She was born in Manchester, England, and started her career with her father, who was the proprietor of the John Henry Cooke circuses. She came to this country fifty years ago and was married to George H. Adams, then a famous clown. She retired from the stage twenty years ago.

**W. S. HARTFORD**, a character actor exceptionally well known in the provinces and who has appeared in several music hall productions, died last week in The Charing Cross Hospital, Charing Cross, London, England.

**MRS. NELLIE SEYMOUR** died last week at the age of fifty. She was born in this city and had appeared with a great many Broadway productions. She made her debut at the Academy of Music when it opened. In later years, she had taken charge of the wardrobes of a number of productions. She last was with the "Spring Maid" show in 1916.

**FORY LORENZO BROTT** died last week at the home of his parents, Mr. and Mrs. Ira J. Brott, at Lawton, Mich., where he was confined since last January, suffering with Bright's disease. Besides his father and mother, he leaves one brother, also a wife and two children.

At the time Mr. Brott was compelled to leave the road he was playing in vaudeville with his company, known as Forry L. Brott and Company, presenting two acts known as "A Husband's Dream" also "Married for Money." Previous to entering vaudeville he was proprietor and manager of Brott's Colonial Minstrels.

In loving memory of our beloved son  
**AUSTIN CARLTON KYLE**  
"JOHN AUSTIN"  
Sixth Brigade Canadian Field Artillery  
Killed in Action  
On the Somme Front, Nov. 10, 1916  
Geo. W. and Margaret C. Kyle

**James S. Robinson**, for more than forty years bandmaster with circus organizations, retiring while with the late P. T. Barnum in 1896, and reputed to have the largest collection of circus posters in the world, died at his home in Morristown, N. J., last Friday, after a long illness. He was born in 1839.

**Samuel H. Friedlander** died in Los Angeles last week. He was formerly the manager of the Columbia Theatre there, was 72 years old, went to the Pacific Coast from Minneapolis in the late eighties and soon became a leader in theatrical enterprises. For some years he managed the Marquam Grand Theatre in Portland and then came to San Francisco to manage the California Theatre. He managed several other theatres and enterprises in later years, and some time ago was compelled to retire because of illness. He is survived by a daughter and two granddaughters.

In Loving Memory  
of my  
Beloved Husband  
**Charles Harding**  
Died in New York November 4, 1918  
Buried in Graceland Cemetery, Chicago, Ill.  
May his soul rest in peace  
**Mrs. Charles Harding**

**John Joseph Braham**, Sr., well-known composer of music and orchestra leader, died at his home in Brooklyn on Oct. 29. Mr. Braham, who was 71 years of age, was born in London and was a nephew of David Braham, who composed the old time songs for Harrigan and Hart productions. It was under Braham's direction that Gilbert and Sullivan's light operas were introduced into this country in 1879. He later became musical director of the Casino Theatre, New York City. Among his many compositions, was that of the music for "Hiawatha." He is survived by his wife, a son and daughter and three brothers.

**Joseph W. Carlyle**, a well-known burlesque comedian, died in Chicago on Oct. 5. He was a member of the "Pace Makers" company and was with them until ten days previous to his death. He is survived by his wife.

### Film Flashes

Corinne Griffith has completed "The Tower of Jewels."

**Gordon H. Standing** is back in the U. S. after twenty-one months service in the army.

**Edwin Carewe** has changed the title of "The Rightful Heir" to "The Web of Lies."

**Constance Talmadge** has completed "At the Barn," in which she is supported by Conway Tearle, William Fredericks, Ger-

**Shirley Mason** and **Buck Jones** have been signed by Fox.

**Enid Bennett** has been ordered to take a six-week rest by her doctor after a nervous illness.

**Lloyd Hughes** will support Hobart Bosworth in his next Ince production.

**Gladden James** will be seen with Gladys Lesle in "The Midnight Bride."

**Nat Rothstein** has left Universal as advertising manager and is now in the same position with the Equity Pictures.

**Zola Talmage** has been added to the cast of "On With the Dance."

**Shirley Mason's** first Fox picture will be "Her Elephant Man."

**Frederick H. Elliot**, of the National Association, left for Cleveland on business for his concern last week.

**S. T. Stephans**, general supervisor of exchanges for Mutual, arrived in New York last week for a conference.

**Wallace MacDonald** has signed with Universal to do a special with Mary MacLaren, entitled "Myself, Becky."

**Tarkington Baker**, of Universal, returned to the "U's" offices from the Coast last week.

**Colin Campbell** has been engaged to direct Dustin Farnum in his second production.

**Albert Cappellani** has returned from France.

"All At Sea," a comedy featuring "Snub" Pollard, will be released by Pathé on Nov. 2.

**Van Dyke Brook** will return to the screen with Vitagraph in "The Fortune Hunter."

**Alice Joyce** has started work on "The Sporting Duchess."

**Earle Williams**, in "The Black Cat," Anita Stewart in "The Combat," Gladys Leslie in "Golden Shower" and "Vengeance of Durand," with Alice Joyce, will be released by Vitagraph in November.

**Earle Williams** has completed "The Far East."

**Guy R. Hammond** has been appointed export manager for Selznick.

**John Noble** has been engaged by Myron Selznick to direct a number of features for Select Pictures.

**Charles C. Pettijohn**, formerly general counsel to Exhibitor's Mutual, has associated himself with Select as assistant to President Lewis J. Selznick.

**John Corbett Jones** left last week with L. J. Selznick, Phil Selznick and Hyman Find, for Australia, where they will establish a Select branch in Sidney, of which Jones will be in charge.

**Charles E. Rogers**, director of Sales for Select, has returned to New York after a trip to a number of Select exchanges.

**Eugene O'Brien** has started work on "The Broken Melody."

**Reginald Hammerschmidt**, son of the late William, has been advanced to the position of assistant director by Myron Selznick.

**Marion Warner**, film star, arrived in New York Monday.

**W. E. Atkinson**, general manager of Metro, whose illness was reported a short time ago, is recovering rapidly.

Rumor had it in picture circles last week that Dell Henderson, recently with World, had signed with Fox, to direct George Walsh.

**Frank Dallam**, who was in the Pathé publicity department, has severed his connections with that concern.

**Bob Ungerfeld**, formerly with Interstate Features, Inc., is now connected with the Kramer Organ Company in the capacity of special representative.

The Interstate Films, Inc., has a new serial ready for release entitled, "Lightning Bryce," featuring Jack Hoxie and Ann Little. Julius Singer is now manager of the Interstate, and Murrey K. Tannen is associated with it as special representative.

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Young Lady good drummer

who can play Bells, etc., for a refined steady engagement in a nice theatre near New York. Good reader can easily get along. Address X. Y. Z., 90 Clipper.

### CORNETIST WANTED

Young man for Headline Vaudeville Act to play four choruses of popular airs in the finale; also to take care of a small number of props and to make himself generally useful. Good treatment to the right man. Minstrel bandman preferred. State lowest salary. Act pays fares. Act well booked. If possible send photo. Address **HERBERT LLOYD**, Greenwood Lake, Orange County, N. Y.

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**THE FACE ON THE BAR ROOM FLOOR**  
Incl. Original Bar Room Monologue  
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**WANTED** for Anderson's **TEN NIGHTS IN A BARROOM** CO. people in all lines. All must do specialties. Woman for piano. Good agent can book all. State lowest salary. Long season to right people. Theatres in N. J., Penna, Ohio, Ill., Mich. Send open time. **Clyde E. Anderson**, Mgr. Ten Nights in a Barroom Co., c. o. N. Y. Clipper Office.

### GOING-UP

the ladder of vaudeville fame depends 50% on your material. Select it from that gold-mine of real stage fun, **MADISON'S BUDGET** No. 17. It costs **ONE DOLLAR** and contains some of my choicest, sure-fire monologues, parodies, acts for two and more performers, minstrel first-parts, 200 single gags, a one-act farce, etc. Send orders to **JAMES MADISON**, 1052 Third Ave., New York.

For exclusive material to order, call at my downtown office, 1493 Broadway. Phone Bryant 4708.

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STOCK BURLESQUE—CAN ALWAYS USE  
**GOOD CHORUS GIRLS**  
Only Good Lookers and good workers should apply. 52 weeks a year. New York engagement. No Sunday work.  
**Salary, 20.00 Per Week**  
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